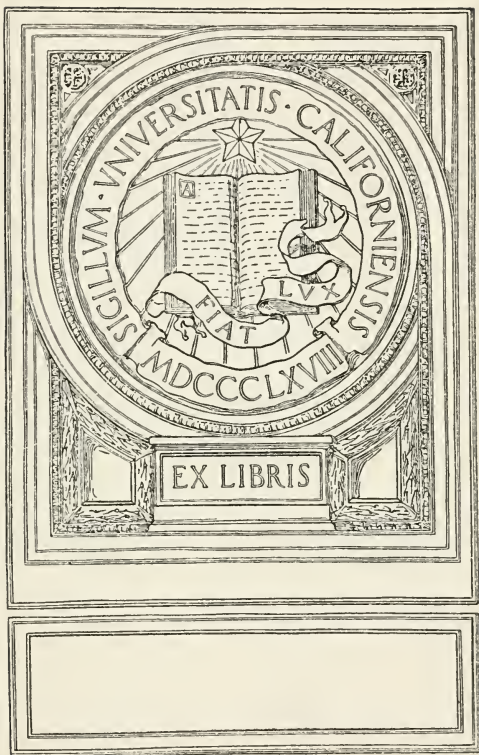


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THE LOUVRE,

A COMPLETE AND CONCISE HANDBOOK

TO ALL THE

COLLECTIONS OF THE MUSEUM;

BEING AN

ABRIDGEMENT OF THE FRENCH
OFFICIAL CATALOGUES,

ARRANGED BY

S. SOPHIA BEALE.



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HARRISON, PALL MALL.

Paris:

THE GALIGNANI LIBRARY, 224, RUE DE RIVOLI.

1883.

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P R E F A C E .

THIS little book is intended for the use of those persons who have not the time to study the Louvre by aid of the official catalogues, and yet desire a fuller knowledge of its various contents than is to be obtained from the numerous guide books to Paris. In these latter, many of the collections are left unnoticed altogether; and, even in the Picture and Sculpture Galleries, only the principal works are mentioned. On the other hand, the official catalogues are expensive and cumbersome, and are more elaborate in their details than the ordinary visitor requires. It has, therefore, been thought that a Handbook might be useful, which, embracing all departments of the Museum, should give in addition any information or notes likely to prove interesting to the public.

As much as possible the absurd practice of changing proper names has been avoided; but, when considered absolutely necessary, the real name of the artist has been placed in brackets after the popular one. It has also been thought useful to put the school, and the dates of birth and death, after the name the first time it appears; in both cases, as indeed in nearly all the information given in these pages, adhering to that culled from the French official catalogues.

When any gallery or room has any particular name attached to it, it has been thought more useful to maintain it in French rather than to translate it.

At the head of each section will be seen a list of the catalogues in which the various objects are to be found, and a plan, with the cases numbered as in the text, which will render the search for any particular specimen perfectly easy to the most hurried visitor. A general plan of each floor is also given, every room numbered to correspond with the small plans, and the staircases marked.

No time or trouble have been spared to make the book as correct as possible, but in such a work some clerical errors can scarcely be avoided ; I shall, therefore, be grateful to any persons using it, if they will inform me of those they may discover. The great difficulty has been to compress so much subject matter into a small space ; and I can only reply to those who may consider the book too laconic, that I have suppressed all but the most necessary words in order to make it as portable as possible.

In conclusion, I would remark that I have abstained from all personal opinions or comments, simply acting as a condenser or abridger of the official catalogues, in the hope that my work may be the means of enabling visitors to Paris the better to enjoy the wondrous Art treasures contained in the National Museum ; for it must be borne in mind that here, under one roof, can be studied the gradual development of Art from the earliest Egyptian period to the present time, including the most perfect specimens of Painting, Sculpture, Drawings, Bronzes, Faience, Ivory and Wood Carving, Jewellery, Gold and Silversmiths' Work, Enamels, Medals, etc. But, lest any one should wish to study the Museum more thoroughly, I have given a complete list of the catalogues, all of which are compiled with the greatest care by the learned keepers of the different collections.

SOPHIA BEALE.

PARIS, *March*, 1883.

LIST OF GALLERIES.

GROUND FLOOR.

SCULPTURE ANTIQUE.

- 1 Pavillon Denon.
- 2 Escalier Daru, I.
- 3 Under Staircase.
- 4 La Rotonde.
- 5 Salle de Mécène.
- 6 Salle des Saisons.
- 7 Salle de la Paix.
- 8 Salle de Septime Sévère.
- 9 Salle des Antonins.
- 10 Salle d'Auguste.
- 11 Salle de Phidias.
- 12 Corridor de Pan.
- 13 Salle de la Médée.
- 14 Salle d'Hercule et Télèphe.
- 15 Salle d'Adonis.
- 16 Salle de la Psyché.
- 17 Salle de la Vénus de Milo.
- 18 Salle de la Melpomène.
- 19 Salle de la Pallas.
- 20 Salle du Gladiateur.
- 21 Salle du Tibre.
- 22 Salle des Caryatides.

SCULPTURE DE LA RENAISSANCE.

- 23 Salle I.
 - 24 Passage.
 - 25 Salle de Michel Colombe.
 - 26 Salle de Michel Ange.
 - 27 Salle de Jean Goujon.
 - 28 Salle d'Anguier.
-
- 29 Musée Chrétien.
 - 30 Musée Judaique.
 - 31 Sculpture Moderne.
 - 32-4 Sculpture Assyrienne, Chaldéenne, Phœnicienne.
 - 48 Escalier II. Sculpture Assyrienne. (Staircase.)

SCULPTURE DE L'ASIE MINEURE.

- 35 Salle de Chypre.
 - 36 Salle de Milet.
 - 37 Salle de Magnésie.
-
- 38 Chalographie (Engravings).
 - 76 Escalier III. (Papyri.)
 - 77 Galerie de la Sculpture Égyptienne.

FIRST FLOOR.

PICTURES.

- 1 Vestibule I.
 - 2 Galerie d'Apollon.
 - 3 Salon Carré.
 - 4 Salle Duchatel.
 - 5 Salle des Sept Mètres.
 - 6-11 Grande Galerie (Long gallery).
 - 12 École Française, 16^{me} Siècle (Early French).
 - 13-4 Galerie le Sueur.
 - 15 Galerie Joseph Vernet.
 - 16 École Anglaise (English school).
 - 17 Galerie Mollien (French, 17th Cent.).
 - 18 Salle le Brun.
 - 19 Galerie Daru (French, 18th and 19th Cent.).
 - 20 Salle des Bijoux (Antique jewellery).
 - 21 Salle des Sept Cheminées.
 - 22 Salle Henri II.
 - 23 Salle La Caze.
-
- 24 Landing (Antique sculpture).
 - 25 Bronzes Antiques.

DRAWINGS.

- 26-29 Dessins (Italian).
- 30 Dessins (German, Flemish, Dutch).

- 31 Pastels.
 - 32-35 Dessins (French, 15-19th Cent.).
 - 36 Dessins (French and English).
 - 37 Miniatures.
 - 38 Dessins (French, 16-17th Cent.).
 - 39 Pastels.
-
- 40 Ivoires (Ivories).
 - 41 Bois sculptés, Miniatures, etc. (Carved wood).
 - 42 Verreries (Glass).
 - 43 Fers, cuivres, étains (Iron, brass, pewter).
 - 44 Faïence Française (French faïence).
 - 45-47 Faïence Italienne (Italian faïence).
 - 48 Vestibule II. Sculpture from Carthage.
 - 49-50 Salles des Tapisseries.
 - 51 Collection Timbal.
 - 52 Salle des Tapisseries.
 - 53 Collection Lenoir.
 - 54 Salle Henri II.
 - 55 Salle Henri IV.
 - 56 Salle Louis XIII.
 - 57 Vestibule III. Egyptian Sculpture.

FIRST FLOOR—*continued.*

EGYPTIAN ANTIQUITIES.

- 58 Salle Historique.
- 59 Salle Civile.
- 60 Salle Funéraire.
- 61 Salle des Dieux.
- 62 Salle des Colonnes.

SMALL GREEK ANTIQUITIES.

- 63-66 Greek Ceramics.
- 67-74 Collection Campana.
- 75 Mural paintings.
- 76 Staircase III. Papyri and manuscripts.

SECOND FLOOR.

DRAWINGS.

- 1 Entrance.
- 2 Salle des Boites.
- 3 Canal de Suez

- 4-6 Musée Chinois et Japonais.
- 7 Musée Ethnographique.
- 8-19 Musée de Marine.
- 20-2 Salles Supplémentaires de Tableaux.

The greater part of the Museum is open every day but Monday ;
Winter, 10-4 ; Summer, 9-5.

First Floor, Salles 26-75 } W. 11-4. S. 11-5.
Second „ „ 3-22 }

„ „ Salles des Boites, Saturdays only ; W. 2-4 ; S. 2-5.

ABBREVIATIONS.

SCHOOLS OF PAINTING.

Bol.	Bolognese.	Attribd.	Attributed.
D.	Dutch.	Br.	Bronze.
E.	English.	Byzan.	Byzantine.
F.	French.	Cent.	Century.
Fer.	Ferrarese.	Cal. stone.	Calcareous stone.
Flem.	Flemish.	Deca.	Decadence.
Flor.	Florentine.	Dy.	Dynasty.
Gen.	Genoese.	Mod.	Modern.
Ger.	German.	A. S.	Antique Sculpture.
Lom.	Lombard.	M. S.	Modern ,,
Mad.	Madrid.	R. S.	Renaissance ,,
Nap.	Neopolitan.	S. & d.	Signed and dated.
Rom.	Roman.	b.	born.
Sev.	Seville.	d.	died.
Span.	Spanish.	*	Notable works.
Um.	Umbrian.		
Val.	Valenzia.		
Ven.	Venetian.		

MARBLES.

Ala.	Alabaster.	Mar.	Marble.
Car.	Carrara.	Par.	Parian.
Cor.	Corallitic.	Pen.	Pentelic.
Gr.	Greek.	Por.	Porphyry.

COMPLETE LIST OF OFFICIAL CATALOGUES MADE USE OF IN THIS BOOK.

M. FRÉDÉRIC VILLOT.

	F.	C.
Pictures—École Italienne, 1 vol.	2	0
Écoles Flamande, Allemande, et Hollandaise, 1 vol. ...	1	25
École Française, 1 vol.... ..	2	0

M. REISET.

Dessins, 1re partie, 1 vol.	2	0
„ 2e „, 1 vol.	2	0
„ Notice Supplémentaire	1	0
Collection La Caze, 1 vol.	0	50

M. DE LONGPÉRIER.

Bronzes Antiques, 1 vol.	1	0
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M. W. FROEHNER.

Sculpture Antique, 1re partie, 1 vol.	2	0
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M. BARBET DE JOUY.

Sculpture Moyen Age et Renaissance, 1 vol.	0	75
„ Moderne, 1 vol.	0	50
Gemmes et Joyaux, 1 vol.	0	75
Don Philippe Lenoir, 1 vol.	0	75

M. A. SAUZAY.

								F.	C.
Ivoires, 1 vol.	...	...	...	...	...	...	...	0	50
Bois Sculptés, etc., 1 vol.	...	...	...	...	...	...	...	1	0
Verreries, 1 vol.	...	...	...	...	...	...	...	0	75

M. LE CTE. CLÉMENT DE RIS.

Faïences Françaises, 1 vol.	...	...	...	...	...	...	...	0	75
Fers, Cuivres, Étain, 1 vol.	..	...	..	...	...	...	...	0	75

M. ALFRED DARCEL.

Émaux et Orfèvrerie, 1 vol.	...	..	...	...	...	...	...	2	0
Faïences Italiennes, 1 vol.	...	...	...	..	...	...	..	1	0

M. LE VTE. EMMANUEL DE ROUGÉ.

Egyptian Antiquities—Monuments du Rez-de-chaussée, 1 vol.	...	...	...	...	...	...	...	1	0
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M. TH. DEVÉRIA.

Manuscripts, 1 vol.	...	...	..	..	...	...	...	1	0
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M. P. PIERRET.

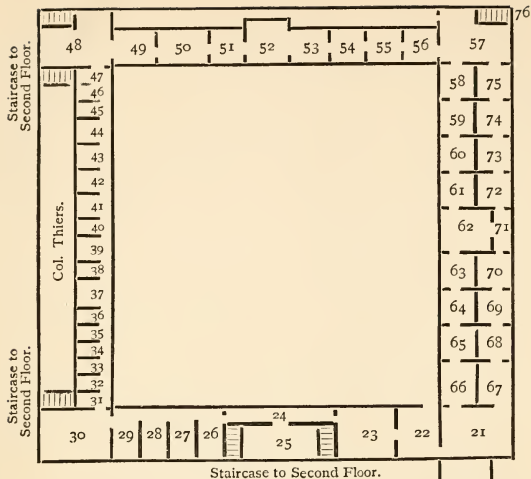
Salle Historique, 1 vol.	...	..	..	..	...	..	...	1	0
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Sold in the Museum ; and by MM. Charles de Mourgues frères, 58, Rue Jean-Jacques-Rousseau, Paris.

MM. TAUZIA, GRUYER, SAGLIO, COURAJOD, AND MOLINIER.

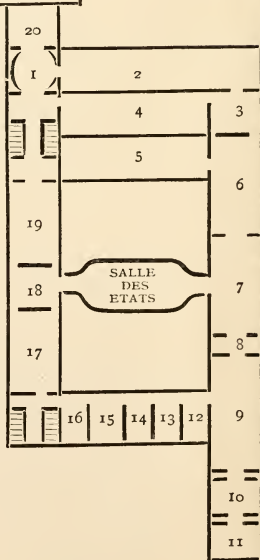
								F.	C.
Collection Timbal	...	...	...	...	...	...	...	0	75

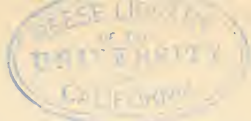
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FIRST FLOOR.

- | | |
|------------------------|---------------------------|
| 1 Vestibule I. | 39 Pastels. |
| 2 Galerie d'Apollon. | 40 Ivories. |
| 3 Salon Carré. | 41 Carved wood. |
| 4 S. Duchatel. | 42 Glass. |
| 5 S. des 7 Mètres. | 43 Iron. Brass. |
| 6-11 Long Gallery. | 44 F. faïence. |
| 12 Early French. | 45-7 Ital. " |
| 13-4 Le Sueur. | 48 Vestibule II. |
| 15 J. Vernet. | 49-50 S. des Tapisseries. |
| 16 E. Sch. | 51 Col. Timbal. |
| 17 Gal. Mollien. | 52 S. des Tapisseries. |
| 18 S. Le Brun. | 53 Col. Lenoir. |
| 19 Gal. Daru. | 54 S. Henri II. |
| 20 S. des Bijoux. | 55 S. Henri IV. |
| 21 S. des 7 Cheminées. | 56 S. Louis XIII. |
| 22 S. Henri II. | 57 Vestibule III. |
| 23 S. La Caze. | 58 S. Historique. |
| 24 Landing | 59 S. Civile. |
| 25 Bronzes Antiques. | 60 S. Funéraire. |
| 26-9 Drawings. | 61 S. des Dieux. |
| 30 " | 62 S. des Colonnes. |
| 31 Pastels. | 63-6 Gr. Ceramics. |
| 32-5 Drawings. | 67-74 Campana Col. |
| 36 " | 75 Mural paintings. |
| 37 Miniatures. | 76 Staircase III. Papyri. |
| 38 Drawings. | |





THE LOUVRE.

Entering from the Place de Carrousel, by the Pavillon Denon (page 204), turn to the left, and mount the staircase (Escalier Daru, page 205) at the end of the gallery. On the second landing, is the

****476** Nikè of Samothracia. Par. mar. Prow of Vessel, granite. Although of the epoch of the successors of Alexander, it approaches the grand style of Pheidias, and can be compared to the statue of Iris from the Parthenon (British Museum) and the Torso of the second daughter of Niobe (Vatican). Re-composed out of 118 fragments. Probably a votive statue for some naval victory.

Upon the upper landings,

Etruscan and Archaic Greek statuettes, tombs, stelæ, bas reliefs, pottery, &c.

A door leads into

I. VESTIBULE I.

In all the rooms the visitor turns to the left on entering.

Wrought steel gates, formerly in the Château of Maisons-sur-Seine, built by Mansard. Period of Henri II.

317 Bacchic Vase. Raggi (Giacomo). Car. mar. Copy of an antique in basalt (Vatican).

The mosaic pavement is by Belloni, director of the School founded in Paris by Napoléon.

Entering by the steel gates, is the

2. GALERIE D'APOLLON.

The present gallery was begun by Louis XIV. ; the old one, built by Charles IX. and Henri IV., having been destroyed by fire soon after the former's marriage. The ceiling was designed and partly painted by Le Brun, and was intended as an allegory of the King's reign ; Louis having assumed as his emblem, Apollo, the god of the Arts, and as his device a sun enlightening the world, with the motto : *NEC PLURIBUS IMPAR* (not an unequal match for numbers). The architects were Gaspard and Balthasar de Marsy, François Girardon, and Thomas Regnauldin.

The paintings are as follows :—

Over the door on entering,

The Awakening of the Earth ; designed by Le Brun, and painted by Guichard (J.)

Centre,

Apollo vanquishing the Python. Delacroix (E.)

At the end over the window looking on to the Seine,

The Awakening of the Waters. Le Brun.

Twilight and Evening. Le Brun.

Aurora. Le Brun. Destroyed ; repainted by Muller (C.)

Castor, Star of the Morning. Renou.

Winter. Lagrenée (the younger).

Spring. Callet.

Summer. Durameau.

Autumn. Taraval.

The decorative painting was commenced in 1666, by the brothers Lemoine, Gontier, and Gervaise, and after 1677 continued by Derchy, Dieterle, Durrer, Duvieux, Fouquet, Haumont, and Ternante. The gallery was only finished in 1851. The portraits in Gobelins tapestry have been since added ; they are all named.

The Florentine mosaic table at the entrance belonged to Cardinal Richelieu.

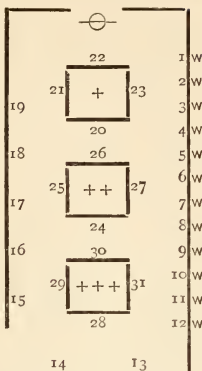
The three cases in the centre were designed by Rossigneux, and carved by Gasc. Period Louis XIV.

Cabinets ; boule, lac. 16th, 17th centuries.

Japanese vases, Ormolu mountings. Period Louis XV.

Porphyry and Sèvres vases.

Geographical table, made for the Dauphin, son of Louis XIV.



D refers to Catalogue, Série D. Émaux.

E „ „ „ E. Gemmes et Joyaux.

L „ „ Collection Lenoir.

ENAMELS.

Enamel is a silicate (or glass) coloured by certain metallic oxides, broken up into powder, and made into a paste ; this is placed upon metal, and passed through the fire, which causes the two materials to adhere to one another.

In *Cloisonné* enamel, the thin bands of filigree which form the design, are soldered upon the metal ground.

In *Champlevé*, the ground is cut, or dug away, leaving the divisions standing.

In *Translucent*, the design is chased upon the metal, and transparent colours laid upon it.

Painted enamels are simply pictures painted upon copper, and then fired.



- D. 713 *Châsse* or Reliquary of S. Potentien. Gold repoussé ; copper, chased, gilt and enamelled. *Rhenish*. 12th Cent., restored 1615.

WINDOW I.

Translucent Enamels.

- D. 189 Circular plaque. Silver. D. 1596.
 „ 174 „ „ Silver gilt. 14th Cent.
 „ 184-5 „ „ „ 15th Cent.
 „ 186 *Fibula*. Silver gilt. 14th Cent.
 „ 727 Diptych. Silver gilt ; ornamented with precious stones. End of 14th Cent.
 „ 183 Rectangular plaque. Gold. 15th Cent.
 „ 188 Circular plaque. Silver gilt. 16th Cent.
 „ 711 Cover of a book of the Gospels. Gold repoussé. Cloisonné. *Byzan.* 11th Cent. From the treasury of S. Denys ; probably the gift of Béatrix, grand daughter of Hugues Capet, and sister of Robert, King of France.
 „ 66-8 Circular plaques. Silver gilt. Champlevé. *Ital.* 14th Cent.
 „ 181-2 Circular plaque. Gold. End of 14th Cent.
 „ 187 „ „ Silver. 16th Cent.
 „ 177-80 „ „ Gold. End of 14th Cent.

WINDOW 2.

Champlevé Enamels.

- „ 122 Crozier. Copper gilt. *Limousine*. 13th Cent. From the Abbey of Montmajour ; found in 1793 in the tomb of Bertrand de Malsang, abbot in 1212.
 „ 66 Circular concave plaque ; part of a reliquary. *Rhenish*. 12th Cent.
 „ 83-4 Square plaque ; part of a book cover. *Limousine*. 13th Cent.
 „ 64 Square plaque. *Rhenish*. 12th Cent.
 „ 57-9 Four square plaques, belonging to the Reliquary for Charlemagne's arm (D. 712. Case +, side 23, p. 16). End of 12th Cent.
 „ 717 Crozier. Copper gilt. *Limoges*. 13th Cent.
 „ 74 Square plaque. *Rhenish*. 13th Cent.
 „ 120 Plaque with figure (S. Matthew) in relief. *Limousine*, 13th Cent. Probably part of a reliquary.
 „ 73-6 Rectangular plaque. *Rhenish*. 13th Cent.

- D. 87 Crucifix. Figure in relief, chased. *Limousine*. 13th Cent.
 „ 718 Crozier. Copper gilt. *F.* 13th Cent. Found in the Church
 of the Jacobins, Paris.
 „ 715 Christ giving the benediction. Copper gilt. *Limoges*. 13th
 Cent.
 „ 123 Fragment of a crozier. *Limousine*. 13th Cent.
 „ 82 Square plaque. *Limousine*. 13th Cent.
 „ 86 Rectangular plaque; part of a reliquary. *Limousine*. 13th
 Cent.
 „ 154 *Fibula*. *Limousine*. 14th Cent.
 „ 719 Crozier. Copper gilt. *F.* 13th Cent.
 „ 25 Circular plaque. *Rhenish*. 12th Cent.
 „ 136 *Gémellion*. *Limousine*. 13th Cent. *Gémellions* were a pair of
 basins for washing the hands before and after meals. The
 water was poured out of the one with a lip on to the hands;
 while the other one was held underneath to receive it.

WINDOW 3.

Painted Enamels.

- „ 202 Plaque. Sch. of Monvaerni. 16th Cent. Marriage B.V.M.
 „ 459 Rectangular plaque. Reymond (P.) About 1560. Nativity.
 „ 498 Concave plaque. Pape (M. D.) 16th Cent. B.V.M.
 „ 557 Square plaque. Courteys (P.) 16th Cent. Last Judgment.
 „ 210 Plaque. Pénicaut (L.N.) End of 15th Cent. Coronation B.V.M.
 „ 212 Plaque. Pénicaut (Jean I.) 16th Cent. Crucifixion.
 „ 405 Plaque. Nouailher (Colin). 16th Cent. Holy Family.
 „ 588 Oval plaque. Anonymous (I. C.) 16th Cent. Annunciation.
 „ 451 Plaque. Reymond (P.) 1550. Christ washing Apostles' feet.
 „ 213 Square plaque. Pénicaut (J. I.) 16th Cent. Pietà.
 „ 211 „ „ Pénicaut (J. I.) 16th Cent. Mother of Sorrows.
 „ 401 „ „ Nouailher (C.) 1545. Holy Family.
 „ 558 „ „ Courteys (P.) 16th Cent. S. John Bapt.
 „ 458 „ „ Reymond (P.) About 1560. Visitation.
 „ 460 „ „ Reymond (P.) About 1560. Baptism J.C.

WINDOW 4.

Painted Enamels.

- D. 215 Oval plaque. Pénicaud (Jean II.) 16th Cent. Jupiter.
 „ 364 Square plaque. Limosin (L. & M.) 16th Cent. Hippolytus.
 „ 237 Circular plaque. Pénicaud (P.) 16th Cent. Vulcan.
 „ 361, 2 Oval concave plaque. Limosin (L. & M.) 1572. Hunting.
 „ 329 Plaque. Limosin (L. & M.) 1555. Neptune and Doris.
 „ 248 Plaque. Limosin (M.) 1535. Psyche and Zephyr.
 „ 365 Rectangular plaque. Last years of Limosin (L.) 16th Cent.

WINDOW 5.

- „ 587 Small spoon. Attribd. to Courteys (Jehan). 16th Cent.
 „ 895 Pendant in form of a mandolin. Amber; mounted in gold.
Ital. 18th (?) Cent.
 E. 33 Basin. Silver gilt enamelled, ornamented with camei
 representing princes of the house of Austria and their arms.
Ger., 17th Cent. In centre, an equestrian figure of Emp.
 Ferdinand III. Belonged to Marie Antoinette.
 „ 128 Bowl. Rock crystal engraved; mounting, silver gilt. 17th
 Cent., reign of Henri IV.
 D. 738-45 Various rings. Gold, and metal gilt. *F.* 15th Cent.
 „ 821-41 „ „ „ „ „ 16th Cent.
 „ 898 *Souvenir* of the Peace of Teschen, May 12th, 1779. Copper
 stamped, painted, and gilt. Beer (J. F.) Frankfurt-am-Main.
 Medallion portraits of the princes who signed the treaty.
 „ 173 Circular cup. Silver gilt, incrustated with enamel. *Hungarian.*
 16th Cent.
 „ 883 Smelling bottle. Silver gilt; rock crystal cover. *F.* 17th
 Cent.
 „ 846 Monstrance; form of a lantern. Filigree. *Ital.* 17th Cent.
 Contains an ivory statuette of Infant Christ.
 „ 843 Ornaments of a pouch. Iron chiselled, partly gilt. *F.* 16th
 Cent. The resemblance to the pouch worn by Henry II. in
 the portrait by Clouet, has led to the idea that this once
 belonged to that King.

- D. 842 Ring. Iron chiselled. *F.* End of 16th Cent.
 „ 881 Reliquary, in form of a cross. Silver. *F.* 17th Cent.
 „ 760 Part of a hand mirror. Iron, damascened gold and silver.
Ital. 16th Cent.
 „ 888 *Etui* (sheath). Silver chiselled, enamelled, and gilt. *F.* 17th Cent.
 „ 844 Tablets. Iron, partly gilt. *F.* End of 16th Cent.
 „ 885 *Etui*. Silver chased, and gilt. *F.* 17th Cent.
 „ 857 *Vinaigrette*. Silver filigree. *Ger.* 17th Cent.
 „ 867 Watch. Silver engraved. Corderoy (Philip), London. 17th Cent.
 „ 884 Square box. Silver gilt. *F.* 17th Cent.
 „ 847 Medallion. Silver, mounted in filigree. *Ital.* 17th Cent.
 „ 899 Box. Tortoiseshell, incrustated with gold. *F.* Commencement of 18th Cent.
 „ 893 Oval box. Iron, damascened silver. *F.* 17th Cent.

WINDOW 6.

Painted Enamels.

- „ 340 Circular plaque. Limosin (L. & M.) Before 1559. Henri II.
 „ 360 Rectangular plaque. Limosin (L. & M.) 1565-8. Catherine de' Medici and two unknown personages.
 „ 339 Oval plaque. Limosin (L. & M.) 1557. François de Lorraine, Duc de Guise.
 „ 870 Oval plaque. Silver chiselled, and gilt. *F.* 17th Cent. Henri IV.
 „ 763 Medallion. Gold. *Ger.* 1593. Ernst, Elector of Köln, Duke of Baiern.
 „ 201 Circular medallion. Mounted in copper gilt. *Limousine*. End of 15th Cent. Thought to be a portrait of Jehan Fouquet, painter to Louis XI. Inscription, *Johes Fouquet*.
 „ 785 Medallion. Openwork silver, chiselled, and gilt. *F.* 16th Cent. Antoine de Lorraine, Duc de Barre.
 „ 280 Oval plaque. Limosin (L.) About 1550. Man's portrait.
 „ 328 „ „ „ (L. & M.) 1555. Venus and Cupid.
 „ 359 „ „ „ „ „ After 1560. François II

- D. 417 Square plaque. Nouailher (C.) 16th Cent. Woman's portrait.
 „ 683 Plaques of a purse. Laudin (Jacques II.) 17th Cent.
 „ 363 Square plaque. Limosin (L. & M.) 16th Cent. Françoise
 d'Orléans, Princesse de Condé (d. 1601).

WINDOW 7.

Jewellery.

- „ 753 Lady's collar. Gold filigree, partly enamelled. *Ital.* End of
 16th Cent.
 — Book of the Hours. Vellum. *F.* 1531. Contains 58 por-
 traits of princes of the House of Valois. Belonged to
 Catherine de' Medici.
 „ 776 Chain belt. Silver, and silver gilt. *Ger.* End of 16th Cent.
 — *Bougeoir*. Camei set in gold, enamelled. *Ital.* 16th Cent.
 Given by the Venetians to Marie de' Medici on her marriage.
 „ 754 Collar. Gold filigree, enamelled. *Ital.* End of 16th Cent.
 „ 755 Chain belt. Silver gilt, and filigree. *Ven.* (?) End of 16th
 Cent.
 „ 815 Handle of a cup. Gold chased, and enamelled. *F.* 16th
 Cent.
 „ 871 Medallion. Copper openwork, chiselled, and gilt. *F.* 17th
 Cent.
 „ 756 Pendant. Gold enamelled. *Ital.* 16th Cent.
 „ 773 Pendant. Copper gilt, and enamelled. *Ger.* End of 16th
 Cent. S. George.
 „ 750 Cross. Gold enamelled. *Ital.* End of 16th Cent.
 „ 772 Pendant. Ornamented with pearls, &c. *Ger.* End of 16th
 Cent.
 „ 879 Cross. Silver gilt, ornamented with pearls. *F.* 17th Cent.
 E. 25 Oval cameo. Sardonyx. 16th Cent. Hercules and Omphale.
 D. 873 Oval medallion. Gold openwork. *F.* 17th Cent. Charle-
 magne.
 „ 856 Fastening in form of an eagle. Gold, enamelled, ornamented
 with garnets. *Ger.* 17th Cent.
 E. 221 Bowl. Green jasper; mounted in silver gilt; *appliques* of gold
 openwork, enamelled; pearls. 16th Cent. Reign of Henri III.

- D. 809 Watch in form of a cross. Rock crystal; mounted copper, engraved, and gilt. *F.* End of 16th Cent. S: Senebier.
- „ 813 Oval watch. Silver, and copper gilt. *F.* 17th Cent.
- E. 27 Oval cameo medallion. Chalcedony; framing, gold enamelled. 16th Cent. Reign of Charles IX.
- „ 29 Cameo medallion. Agate onyx; framed and lined, silver gilt, engraved. 16th Cent. P. Pius V. (1566-72).
- D. 819 Pendant. Gold, enamelled. *F.* End of 16th Cent.
- „ 777 Buckle of a belt. Copper gilt. Adjusted to a red velvet belt. *Ger.* End of 16th Cent.
- „ 814 Watch. Metal gilt; enamelled ornament. *F.* 16th Cent.
- „ 886 Oval medallion box. Gold, enamelled in relief. *F.* 17th Cent.
- E. 36 Intaglio. Persian lapis; framed in gold. *F.* 16th Cent. Music.
- Mirror. Rock crystal; framed in gold, enamelled, and ornamented with precious and other stones. *Ital.* 16th Cent. Given to Marie de' Medici by the Venetians on her marriage.
- D. 816 Circular pendant. Gold enamelled. *F.* 16th Cent.
- „ 817 Oval „ „ „ „ „
- „ 818 Circular pendant. Gold, enamelled, ornamented with precious stones. *F.* End of 16th Cent.
- „ 819 Pendant. Gold, enamelled. End of 16th Cent. A man and woman on horseback.
- „ 190 Oval plaque. Enamel "*en résille sur verre.*" 17th Cent. This is something similar to the Champlevé process, glass being used instead of metal.
- „ 752 Collar. Silver gilt, filigree. *Ital.* End of 16th Cent.

WINDOW 8.

Painted Enamels.

- „ 586 Plaque. Attribd. to Courteys (J.) 16th Cent. Elias.
- „ 520 Oval plaque. Courteys (P.) End of 16th Cent. The Month of October; after Etienne de Laulne.
- „ 494 Six circular medallions. Reymond (Martial). End of 16th Cent. The Passion and Resurrection.

- D. 579 Plate. Attribd. to Courteys (J.) 16th Cent. Birth of the sons of Joseph.
 „ 371 Oval plaque. Sch. of Limosin. 16th Cent. A siege.

WINDOW 9.

Painted Enamels.

- „ 559 Oval plaque. Courteys (P.) 16th Cent. Passage of the Red Sea.
 „ 430 Square plaque. Nouailher (J.) 17th Cent. Adoration of the Shepherds.
 „ 387 Oval dish. Limosin (J.) End of 16th Cent. Rape of Europa.
 „ 414 Oval plaque. Nouailher (C.) 17th Cent. Béranger; after Lucas van Leyden.
 „ 516 Rectangular plaque. Courteys (P.) 16th Cent. Sacrifice of Abraham.

WINDOW 10.

- „ 521 Circular plaque. Courteys (P.) 16th Cent. Rape of Helen; imitated from Raffaello.
 „ 581 Oval plaque. Attribd. to Courteys (J.) 16th Cent. Judith.
 „ 409 Circular plaque. Nouailher (C.) 16th Cent. David.
 „ 394 Oval plaque. Limosin (F.) 16th Cent. Orion pierced by Apollo's arrows.
 „ 583 Oval plaque. Attribd. to Courteys (J.) 16th Cent. Venus and Cupid.
 „ 395 Oval plaque. Limosin (J.) 16th Cent. Venus and Psyche.
 „ 522 Circular plaque. Courteys (P.) 16th Cent. Siege of Troy.
 „ 597 Oval plaque. Sch. of Court (Susanne de.) End of 16th Cent. Venus and Cupid.
 „ 385 Cross. Mounted in metal gilt. Limosin (J.) End of 16th Cent.

WINDOW 11.

Painted Enamel.

- „ 591 Oval escutcheon, partly repoussé. Court (J. de.) 16th Cent.
 „ 601 Bowl with two handles. Poncet (H.) 17th Cent. Magdalen.

- D. 629 Bowl with two handles. Laudin (N.) 1628-98. A cavalier.
 „ 427 Circular cup with handles. Nouailher (P. I.) 17th Cent. Herodias.
 „ 428 Bowl. Nouailher (P. I.) 17th Cent. Neptune and Amphitrite.

WINDOW 12.

Painted Enamels.

- „ 274 Plaque surrounded by four others. Gilt wood frame. Limosin (L.) 16th Cent. Toilette de Psyché.
 „ 223-4 Square plaque. Pénicaut (J. III.) 16th Cent. SS. Catherine and Jerome.
 „ 369 Square plaque. Sch. of Limosin (L.) 16th Cent. Trophies.
 „ 249 Backgammon board. Limosin (L.) 1537.
 „ 219-21 Square plaques. Anonymous. 16th Cent. Hunting Scenes.
 „ 457 Circular plaque. Reymond (P.) About 1560. Christ washing the Apostles' feet.

CASE 13.

- Shield and Helmet of Charles IX. Gold repoussé, chiselled, and ornamented with three kinds of enamel: opaque, translucent, and cloisonné. *F.* 16th Cent.
 — Shield of Henri II. Iron repoussé, chiselled, and damascened gold. *F.* 16th Cent. Probably from same workshop as above.
 — *Bourgnignote* (helmet) of Henri II. Iron repoussé, chiselled, and damascened gold. *F.* 16th Cent.
 — Sword of Charlemagne (*La Joyeuse*). Gold; ornamented with precious stones. *Byzan.* (?) 9th Cent. Handle added 1804.
 — Sceptre, with statuette of Charlemagne upon a lily. *F.* 14th Cent., reign of Charles V. Stem added 1804.
 — Spurs of Charlemagne. Gold repoussé. *F.* 9th Cent.
 — Hand of Justice. Gold and ivory; ornamented with precious stones. *F.* 10th Cent. Silver gilt stem added 1804.
 — Mantle clasp of S. Louis. Silver gilt, engraved, and enamelled; ornamented with precious stones. *F.* 13th Cent.

- Ring of S. Louis. Gold. *F.* 13th Cent. S. Louis engraved on Sapphire. Nimbus probably added after canonization, 1297.
- Statuette reliquary. Silver gilt, enamelled. *F.* 14th Cent. The B.V.M. holding a fleur de lys, enriched with precious stones, in her right hand; the Infant Christ on her left arm. Given in 1339 to S. Denys by Jehanne d'Évreux. Rock crystal reliquary contains, "*Des cheveux Nostre Dame.*"

CASE 14.

- Complete suit of Armour of Henri II. Iron, polished repoussé. *F.* 16th Cent. Subjects, from Lucan's poem, "*Pharsalia.*"

CASE 15.

Painted Enamels.

- D. 515 Circular plaque. Courteys (P.) 16th Cent. Niobe and her Children; after G. Romano.
- „ 592 Ewer. Court (S. de). 17th Cent. Triumph of Flora.
- „ 582 Ewer. Attribd. to Courteys (J.) 16th Cent. Triumph of Ceres.
- „ 455 Ewer. Reymond (P.) 1554. Triumph of Diana.
- „ 512 Oval plaque. Courteys (P.) 1560. Repast of the Gods.
- „ 570 Ewer. Courteys (P.) 16th Cent. Trophies.

CASE 16.

Painted Enamels.

- „ 766 *Vidercome* (from *wiederkommen*, to come again). Large cup with cover, in form of a pine apple. Silver gilt. *Ger.* Commencement of the 16th Cent.
- „ 419 Cup. Nouailher (C.) 16th Cent. Triumph of War.
- „ 768 Small cup, with cover and handle. Silver chiselled, and gilt. *Ger.* End of 16th Cent.
- „ 234 Cup. Pénicaut (J. III.) End of 16th Cent. Noah's sacrifice.
- „ 492 Oval plaque. Reymond (P.) About 1580. Abraham refusing the King of Sodom's presents.
- „ 764-5 Ewer and plateau. Silver chiselled, enamelled, and gilt. *Ger.* About 1535. Subject: The Expedition of Charles V. to Tunis.

- D. 217 Small vase upon a gilt ormolu foot. Anonymous (K. I. P.) 17th Cent. Adam and Eve, Noah, etc.
- „ 854 Salt cellar. Copper repoussé, and gilt. *Ger.* Commencement of the 17th Cent.
- „ 769 Goblet in form of a woman. Silver gilt. *Ger.* End of 16th Cent.
- „ 233 Ewer. Pénicaud (J. III.) End of 16th Cent. Purification.
- „ 594 Oval plaque. Court (S. de). 17th Cent. Wise and foolish Virgins.

CASE 17.

Painted Enamels.

- „ 282-304 Votive re-table of the Sainte Chapelle. Limosin (L. & M.) Signed 1553. *Centre*: Crucifixion, surrounded by twenty-three medallions of kindred subjects and Angels. *Below*: François I. and Queen Eléanore. The Angels carrying instruments of the Passion, after Nicolo dell'Abbate; one is a fac simile of a drawing (unexhibited) in the collection of drawings, No. 5844. Some of the other designs may be attribd. to same artist.
- „ 452 Cover of a cup. Reymond (P.) About 1550. Triumph of Neptune.
- „ 439-40 Flat cup and cover. Reymond (P.) 1544. Bust of a man, etc.
- „ 330 Square plaque. Pénicaud (J. III.) End of 16th Cent. Martyrdom of S. Sebastian.
- „ 305-27 Other side of the re-table, Nos. 282-304. The donors are Henri II. and Catherine de' Medici.
- „ 380 Covered cup. Sch. of Limosin. 16th Cent. Abraham.
- „ 571 Flat cup. Courteys (P.) 16th Cent. Entry into the Ark.

CASE 18.

Painted Enamels.

- „ 876 Flat cup. Silver repoussé, chiselled, and gilt.
- „ 399 Salt cellar. Limosin (J.) 17th Cent. Figures after de Laulne.
- „ 770 Nautilus. Mounted metal gilt. *Ger.* End of 16th Cent.
- „ 198 Pax, composed of two silver plaques. Mountings, copper gilt. *Ital.* 16th Cent. Nativity and Annunciation.

- L. 207 Purse composed of two plaques of copper, enamelled. 17th Cent.
- D. 539 Vase and cover; surmounted by a figure of Mercury in bronze gilt. Courteys (P.) 16th Cent.
- „ 423 Hexagon salt cellar. Nouailher (C.) 16th Cent. Life of Moses.
- „ 389 Oval dish, ornamented with gold. Limosin (J.) 17th Cent.
- „ 466 Ewer. Reymond (P.) 1565. Abraham and Melchizedek.
- „ 790-1 Cup with cover. Silver niello; surmounted with a figure of Neptune. F. 16th Cent.
- „ 792 Cup. Silver gilt; supported by a statuette of Bacchus. F. 16th Cent.
- „ 568 Candlestick. Courteys (P.) 16th Cent. Triumph of Amphitrite.
- „ 523 Coffe and cover. „ „ Creation of man, etc.
- „ 793 Large salver. Silver repoussé, and gilt. F. Second half of 16th Cent.

CASE 19.

Painted Enamels.

- „ 593 Oval plaque. Court (S de). Queen of Sheba carrying presents to Solomon.
- „ 379 Cup with cover. Sch. of Limosin. 16th Cent. Noah.
- „ 463 Candlestick. Reymond (P.) 1564. Death of Absalom.
- „ 563 Plaque. Courteys (P.) 16th Cent. Joseph taken to prison.
- „ 564 „ „ „ Pharaoh's dream.
- „ 203 Circular plaque. Pénicaut (L.) 15th Cent. Coronation B.V.M.
- „ 471 Plaque. Reymond (P.) 1567. Jethro in Moses' camp.
- „ 462 Candlestick. Reymond (P.) 1564. Ruth and Boaz.
- „ 918-9 Ewers. Silver filigree. Indian.
- „ 207 Triptych. Pénicaut (L.) 15th Cent. S. Peter.
- „ 204-6 Triptych. Pénicaut (L.) Commencement of the 16th Cent. Crucifixion, Carrying the Cross, and Descent from Cross.
- „ 382 Oval plaque. Limosin (J.) End of 16th Cent. Esther at Ahasuerus' feet.

CENTRE CASE +.

SIDE 20.

- Candlesticks. Silver gilt, rock crystal, ornamented with precious stones. 16th Cent.
- Pax. Silver gilt, enamelled, ornamented with precious stones. *Ital.* 16th Cent. The Calvary, "au fixé." See below, No. 293.
- Reliquary. Silver gilt, enamelled, and ornamented with precious stones. 15th Cent. Figures in relief, enamelled; Christ, B.V.M., and Saints. These and the Altar vessels which follow were given by Henri III. to the Altar of the Holy Spirit, an order founded by him.

D. 135, 7 *Gémellions. Limousine. 13th Cent.*

- E. 12 Bust. Rock crystal. Silver repoussé, and gilt. 16th Cent. Otho.
- „ 13 Bust. Green jasper. Silver repoussé, and gilt. 16th Cent. Vitellius.
- „ 14 Bust. White chalcedony. Silver repoussé, and gilt. 16th Cent. Vespasian.
- „ 15 Bust. Cornelian. Silver repoussé, and gilt. 16th Cent. Titus.

SIDE 21.

- D. 694 *Hanap* (Goblet). Silver repoussé, and chiselled, incrustated with painted enamel, and decorated with garnets. *Ger.* 17th Cent.
- Crucifix. Rock crystal, and silver gilt. 16th Cent.
- E. 11 Bust. White silex. Silver repoussé, and gilt. 16th Cent. Galba.
- „ 194 Cup. Green jasper. *Ital.* 16th Cent.
- Pax. Silver gilt. 16th Cent. B.V.M. and Ch.
- Vessels of the Altar of the Holy Spirit. Silver gilt. 16th Cent.
- D. 149 Coffin. Champlévé. 14th Cent. Arms of France and England.
- „ 129 Pyx with cover. Champlévé. *Limousine. 13th Cent.*
- L. 293 Reliquary. Silver gilt; ornamented with pictures "au fixé," surmounted with monogram of B.V.M. Commencement of the 17th Cent. "Fixé," were small decorations upon glass, much used in Middle Ages for Altars, Furniture, &c.

- E. 20 Bust. Rock crystal. Silver repoussé, and gilt. 17th Cent.
Jesus Christ.
- L. 294 Companion to No. 293 (p. 15). Monogram of J. C.
- E. 86 Ewer. Rock crystal; mounting, silver gilt, modern. 14th Cent.
- „ 21 Bust. Rock crystal. Silver repoussé, and gilt. 17th Cent.
B.V.M.
- D. 749 Clasp of a cope. Metal gilt. *F.* 15th Cent.

SIDE 22.

- Reliquaries. Silver repoussé, and gilt. *F.* 14th Cent. Angels;
the faces painted to imitate flesh. Contents: part of arm
bone of S. Luke, and rib of S. Sebastian.
- D. 734 Monstrance. Copper gilt, and engraved. *F.* End of 15th
Cent.
- „ 134 *Gémellion*. Champlevé. *Limousine*. 13th Cent.
- E. 8 Bust. Chrysoprasus. Silver repoussé, and gilt. 16th Cent.
Caligula.
- „ 9 Bust. Grey agate. Silver repoussé, and gilt. 16th Cent.
Claudius.
- „ 6 Bust. Antique plasma. Silver repoussé, and gilt. 16th Cent.
Augustus.
- „ 7 Bust. Amethyst. Silver repoussé, and gilt. 16th Cent.
Tiberius.
- „ 5 Bust. Green chalcedony. Silver repoussé, and gilt. 16th Cent.
Julius Caesar.

SIDE 23.

- D. 712 Reliquary coffer for Charlemagne's arm. Br., stamped, gilt,
enamelled and engraved, ornamented with pearls. *Ger.*
End of 12th Cent. Inside ornamented with leaves, silver
repoussé, and inscription: *Brachium sci. et gloriosissimi*
inperatoris. Karoli. Represents the ancestors of Friedrich
Barbarossa; his wife (d. 1156); himself (emperor 1152, d.
1190); and Friedrich, duke of Swabia. Probably made
after the opening of Charlemagne's tomb at Aix-la-Chapelle,
between 1155-90.
- E. 73 Cup. Oriental agate. 16th Cent.

- E. 248 *Vase de Suger*. Porphyry ; mounted in silver gilt. An ancient Egyptian *amphora*, converted by Suger, abbot of S. Denys (1122-51), into an Altar vessel, in the form of an eagle. Lorraine work. 12th Cent. Inscription round the edge of the *amphora*: *Includi gemmis lapis ista meretur et auro—Marmor erat sed in his marmore carior est.* (*This stone deserves to be encased in gems and gold ; it was marble, but mounted thus, it is more precious than marble.*)
- D. 767 *Vidercome* with cover in form of a pear. Silver repoussé, chiselled, and gilt. Ger. 1598.
- Eucharistic cruet. Silver gilt, enamelled. 16th Cent. From the Altar of the Holy Spirit.
- „ 102 *Châsse* (reliquary). Champlevé. Limousine. 13th Cent. From the treasury of S. Denys.
- „ 132-3 Pyx. Champlevé. Limousine. 13th Cent.
- „ 70-2 Reliquary of S. Henri. Champlevé. Rhenish. End of 12th Cent. Heinrich von Baiern (canonized in 1147 or 1162), with nimbus ; and Cunegunde, his wife (canonized in 1200), without nimbus. Figures metal gilt.
- „ 722 Reliquary ; recumbent statue. Silver gilt. F. 14th Cent.
- E. 59 Oval bowl. Oriental agate ; mounted silver gilt. 17th Cent., reign of Louis XIV.
- D. 729 Statuette. Silver repoussé, chiselled, and partly gilt. F. 15th Cent. B.V.M. Underneath the glass of the little monstrance, is a piece of stuff.
- „ 877 Cup formed of a gourd ; mounted in silver gilt, ornamented with precious stones. F. Commencement of the 17th Cent.
- E. 119 *Drageoir* (bowl for sweetmeats). Rock crystal ; mounted silver gilt. End of 15th Cent., reign of Charles VIII.
- „ 107 Chalice. Rock crystal ; mounted silver gilt. 15th Cent.
- „ 247 Vase. Pot stone ; imitated from antique. 16th Cent.
- „ 274 Antique vase. Sardonyx ; mounted silver gilt filigree, precious stones and pearls. Transformed by Suger into an Altar vessel. Lorraine work, 12th Cent. Inscription on pedestal: *Dum libare Deo gemmis debemus et auro-hoc ego Sugerius offero vas Domino.* (*As it is our duty to present unto God oblations of gems and of gold, I, Suger, offer this vase unto the Lord.*)

- E. 276 Paten. Serpentine, incrustéd with gold of Oriental workmanship; mounted silver gilt, and precious stones. 12th Cent. Belonged to Suger. The chalice (which is lost) was of Oriental agate, with *Suger abbas* engraved on the mounting.
- „ 23 Bust. Agate. Silver gilt. *Ger.* 16th Cent.
- D. 728 Plate. Silver repoussé, partly gilt. *F.* End of 14th Cent.
- „ 125 Ciborium. Metal chiselled and gilt. Champelevé. *Limousinc.* 13th Cent.
- E. 106 Chalice. Rock crystal, engraved; mounting silver gilt. 12th Cent. Two modes of engraving crystal can be studied in this chalice: that which decorates the cup is of European workmanship, while the reliefs upon the foot representing gazelles, are of Oriental. The goldsmith who mounted the cup placed as a support the foot of a *hanap* of an earlier date.
- „ 185 Basin. Green jasper; foot silver gilt. 16th Cent., reign of Henri III. The largest piece of bloodstone known. Probably given to Henri III. as King of Poland, as it bears the Polish crown, a monogram, H.R., and *Henricus rex*.
- „ 172 *Drageoir* in form of an oblong shell. *Hungarian* jade; mounted silver gilt, gold enamelled *appliques*. 17th Cent., reign of Henri IV.
- Vase of Aliénor d'Aquitaine. Rock crystal. Mounting, silver gilt, added in 1140 by Suger. Inscribed: *This vase was given by A. to Louis, her husband. Mitadol gave it to her grandfather, and the King to me, Suger; and I, Suger, to SS. Rusticus and Eleutherius.*
- D. 121 Reliquary. Copper repoussé, chiselled, and engraved. Champelevé. *Limousinc.* 13th Cent. B.V.M.
- *Cassette* (casket) of S. Louis. Wood; ornamented with plaques. Champelevé. Arms of Bourgoigne, Normandie, Guyenne, Champagne, Flandres, Toulouse, and of Henry II. of England. 13th Cent. From the Abbey of Lys, founded by Blanche de Castile.
- E. 270 Cup. Sardonyx, Oriental onyx. First centuries of Christian era. Mounting silver gilt, enamelled; reign of Louis XIII. Inscription: *IVSTVS VT PAL. FLO+* (*The Just are like unto the flowers of the palm*).

- E. 159 Drinking cup. Rock crystal; mounted, openwork metal gilt. 17th Cent., reign of Louis XIV.
- „ 271 Cup. Oriental sardonyx; mounted gold, enamelled; 17th Cent., reign of Henri IV.
- D. 735 Foot of a cup. Gold; supporting a little cup in agate, enriched with gold border. *F.* End of 15th Cent.
- „ 67-9 Three discs upon a reliquary cross, No. D. 714. Champelevé. *Rhenish*. 1174-1205. Cross, silver gilt, ornamented with pearls and filigree. From the chapel of the hospital of Laon, and probably the one described in a MS. history of the abbey of S. Vincent de Laon. The abbey possessed a goldsmith's workshop in 1131, and was much enriched by vessels in gold and silver during the life of Abbot Hugues (1174-1205).
- E. 16 Bust. Grey agate, sardonized. Silver gilt. 16th Cent. Domitian.
- D. 88-93 Part of a reliquary. Champelevé. *Limousine*. 13th Cent.
- „ 733 Monstrance. Silver, partly gilt. *F.* End of 15th Cent. Surmounted by a figure of B.V.M.
- „ 149-53 Coffin. Champelevé. *Limousine*. 14th Cent. Arms of France and England.

CASE + +

* SIDE 24.

- E. 217 Bowl. Green jasper; red spots, and veins of white quartz. *Ital.* 16th Cent.
- „ 265 Cup. Oriental sardonyx; mounted gold, enamelled, enriched with precious stones. 17th Cent., reign of Louis XIV.
- „ 184 *Amphora*. Green jasper; mounted gold, enamelled. 17th Cent., reign of Louis XIII.
- „ 251 Ewer. Oriental sardonyx; mounted gold, enamelled, and ornamented with precious stones. End of 16th Cent., reign of Henri IV. The body of the vase, and the five large fragments of the cover, are portions of an antique one.
- D. 901 Oval box. Gold enamelled, enriched with brilliants and pearls. *F.* 18th Cent.
- E. 233 Octagon box. Persian lapis; mounted and lined with gold. 17th Cent.

- D. 900 Oval box. Gold enamelled, ornamented with bas reliefs (ivory), and a miniature of Louis XVI. *F.* End of 18th Cent.
- E. 261 Cup. Oriental sardonix; mounting gold, enamelled, enriched with precious stones. 16th Cent., reign of Henri IV. Foot, modern ormolu.
- „ 230 Urn. Green jasper; mounting gold, enamelled; 16th Cent., reign of Charles IX.
- „ 141 Urn. Rock crystal engraved; mounting gold, enamelled; 16th Cent., reign of Charles IX.

SIDE 25.

- „ 173 Comfit box. Hungarian jade; mounted silver gilt, enriched with precious stones and coral camei. 17th Cent., reign of Louis XIV.
- „ 57 Oval bowl. Agate. *Ger.* 16th Cent.
- „ 148 Vase. Rock crystal, engraved. 17th Cent., reign of Louis XIV.
- „ 174 Bowl. Hungarian jade. 17th Cent.
- „ 99 *Amphora*. Rock crystal engraved; mounted silver gilt, inlaid gold and enamel. 16th Cent., reign of Henri III.
- „ 209 Cup. Flowered jasper; mounted gold, enamelled. 16th Cent., reign of Henri IV.
- „ 146 Vase. Rock crystal. 17th Cent., reign of Louis XIII.
- „ 92-3 Ewer. Rock crystal engraved; mounting silver gilt, *appliques* of gold, enamelled. 16th Cent., reign of Henri III.
- „ 79 Cup. Amethyst; mounted, enamelled gold, enriched with precious stones. 17th Cent., reign of Louis XIV.
- „ 127 *Nef* (the name for a vase in the form of a vessel, which was used in the Middle Ages to protect wines, spices, drinking cups, knives, spoons, &c., from being poisoned. They were sometimes called *Navettes* and *Navites*, and were originally used by the Church in a symbolic sense; hence the term still employed of “incense boat.” Those for the table were often complete copies of ships with sails, ropes, &c.; but sometimes representations of *Châteaux*, or simply large bowls). Rock crystal engraved; mounted gold, enamelled. 16th Cent., reign of François I.

- E. 135 Pail; Rock crystal engraved; handle and mounting silver gilt filigree. 17th Cent., reign of Louis XIV.
- Goblet. Rock crystal; 17th Cent.
- „ 78 Ewer. Amethyst; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 190 Cup. Jasper; mounted gold, enamelled. 16th Cent., reign of François I.

SIDE 26.

- D. 906 Oval box. Tortoiseshell; mounted gold, ornamented with pearls, forming miniature of a vase of flowers. *F.* 19th Cent. S., G. Van Spaendonck.
- „ 907 Same as above.
- E. 112 Cup. Rock crystal engraved; handles and mounting gold, enamelled. 16th Cent.
- „ 182 Urn. Hungarian jade; mounted silver gilt. 16th Cent., reign of François I.
- „ 133 Plateau. Rock crystal. 17th Cent., reign of Louis XIV.
- „ 52 Oval cup. Oriental agate; mounted gold, enamelled. 16th Cent., reign of Henri IV.

SIDE 27.

- „ 218 Bowl. Green jasper, with red spots. *Ital.* 16th Cent.
- „ *242 *Nacelle* (vase). Lapis; mounted silver gilt, and gold enamelled. 17th Cent., reign of Louis XIV. Statuette, silver gilt: Neptune.
- „ 189 Cup. Oriental jasper; mountings gold, enamelled; 16th Cent. reign of François I. Attribd. to Benvenuto Cellini, or his Sch.
- „ 160 Saucer. Syrian granite. 16th Cent.
- „ 70 Cup. Oriental agate. 16th Cent.
- „ I Statuette. Green jasper. Christ attached to a column of rock crystal. Pedestal gold, ornamented with bas reliefs and enamelled. The medallions represent the four Evangelists; and the four children the agony of human souls. The red spots are ingeniously used to represent the blood from the Saviour's wounds.

- E. 256 Cruet. Oriental sardonyx. 16 Cent., reign of Charles IX.
(The little vase is antique.)
- „ 45 Cup. Oriental agate ; mountings gold, enamelled. 16th Cent.
reign of Charles IX.
- Cup. Rock crystal ; mounted silver and enamel. 17th Cent.
- „ 204 Cup. Flowered jasper ; mounted gold, enamelled. 16th Cent.,
reign of Henri III.
- „ 126 *Hanap* (drinking cup). Rock crystal ; mounted gold,
enamelled. 16th Cent., reign of François I. Imitation of a
shell.
- „ 97 Ewer. Rock crystal engraved ; mounted gold and black
enamel. 16th Cent., reign of Henri II.
- „ 191 Cup. Green jasper ; mounted gold, enamelled. 16th Cent.,
reign of François I.
- „ 231 Vase. Oriental jasper ; mounted gold, enamelled. 16th Cent.,
reign of François I. Attribd. to Benvenuto Cellini.
- „ 229 Cup. Green jasper (bloodstone) ; rim gold, enamelled. 17th
Cent., reign of Henri IV.
- „ 198 Cup. Green jasper ; mounted gold, enamelled. 16th Cent.,
reign of Charles IX.
- „ 38 Ewer. Oriental agate ; mounted gold, enamelled. 16th Cent.,
reign of Henri IV.
- „ 139 Cup. Rock crystal engraved. 16th Cent., reign of Henri II.
- „ 74 Cup. Oriental agate ; mounted gold, enamelled. 17th Cent.,
reign of Henri IV.
- „ 165 Cup. Hungarian jade ; mounted gold, enamelled. 16th Cent.,
reign of Henri III.
- „ 166 Cup. Oriental jade ; mounted gold, enamelled, enriched with
rubies. 16th Cent., reign of Henri IV.
- „ *88 Ewer. Rock crystal engraved ; mounted gold, enamelled,
enriched with precious stones. 16th Cent., reign of Charles IX.
- „ 171 *Drageoir*. Hungarian jade ; mounting silver gilt, with
appliques gold enamelled, enriched with rubies and pearls.
16th Cent., reign of Henri II. Form of a *nacelle*.
- „ 244 Cup. Lapis. 16th Cent., reign of Henri II.

- E. 254 Flagon. Oriental sardonyx ; mounted gold, enamelled, enriched with precious stones ; 16th Cent., reign of Charles IX. Workmanship similar to the armour of Charles IX. (Case 13, p. 11).
- „ 232 Vase. Green and red jasper ; mounted gold, enamelled. 16th Cent., reign of Henry IV.
- „ *151 Drinking cup. Rock crystal ; mounted gold, enamelled. 16th Cent., reign of François I.
- „ 273 Antique vase. Sardonyx. Called the Vase of Mithridates.
- „ 47 Cup. Oriental agate ; mounted gold, enamelled, enriched with rubies, emeralds and pearls. 16th Cent., reign of Charles IX.
- „ 48 Cup. German agate ; mounted gold, enamelled, ornamented with emeralds and pearls ; 16th Cent., reign of Charles IX.
- „ 87 Ewer. Rock crystal ; mounted gold, enamelled. 16th Cent., reign of François I.
- „ 44 Cup. Oriental agate ; mounted gold, enamelled. 16th Cent., reign of Charles IX. The camei represent the twelve Cæsars ; the sardonyx—Caligula ; the agate—Augustus. The metal work resembles the shield of Charles IX. (Case 13, p. 11).
- „ 225 Cup. Green jasper. 16th Cent.
- „ 255 Flagon. Oriental onyx ; antique work, mounted gold, enamelled. Stand—three Sphinxes—metal gilt. 17th Cent., reign of Louis XIV.
- „ *116 Basin. Rock crystal engraved ; mounted silver gilt. 17th Cent., reign of Louis XIV.
- „ *170 *Drageoir*. Hungarian jade ; mounted gold, enamelled, enriched with rubies and pearls. 16th Cent., reign of Henri II.
- „ *145 Vase. Rock crystal engraved ; mounted gold, enamelled ; 16th Cent., reign of Charles IX.
- „ 241 Flagon. Lapis ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 215 Small bowl. Green jasper ; mounted gold. 16th Cent., reign of Charles IX.
- „ 152 Drinking cup. Rock crystal engraved ; mounted gold, enamelled. 16th Cent., reign of François I.

- E. 237 Cup. Lapis ; mounted gold, enamelled, enriched with rubies. 17th Cent., reign of Louis XIII.
- „ 214 *Dragéoir*. Bloodstone ; mounted gold, enamelled, enriched with Oriental pearls and precious stones. 16th Cent., reign of Henri II.
- „ 188 Cup. Sicilian jasper ; mounted gold, enamelled. 16th Cent., reign of François I. Sch. of B. Cellini.
- „ 89 Ewer. Rock crystal, engraved ; mounted gold, enamelled. 16th Cent., reign of Henri II.
- „ 220 *Navette* (boat) for incense. Green jasper ; mounted gold, enamelled. 16th Cent., reign of Charles IX.
- „ 114 Cup. Rock crystal. 16th Cent., reign of Henri IV.
- „ 240 Basin. Lapis. 17th Cent., reign of Louis XIV.
- „ 71 Cup. Oriental agate. 16th Cent.
- „ 108 Basket. Rock crystal engraved ; mounted gold, enamelled. 16th Cent., reign of Henri II.
- „ 268 Goblet. Oriental sardonyx ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 205 Cup. Green jasper ; mounted gold, enamelled, engraved gems. 16th Cent., reign of Henri IV.
- „ 46 Cup. Oriental agate ; mounted gold, enamelled, enriched with rubies and pearls. 16th Cent., reign of Charles IX.
- „ 173 *Dragéoir*. Hungarian jade ; mounted silver gilt, enriched with coral camei and precious stones. 17th Cent., reign of Louis XIV.

CASE + + +.

SIDE 28.

- „ 75 Urn. German agate ; mounted gold, enamelled, chased and engraved. 17th Cent., reign of Louis XIV. Formerly the property of Cardinal Mazarin.
- „ 117-8 Basin and Ewer. Rock crystal ; mounted gold, chased. 17th Cent.
- „ 82 Urn. Basalt, incrustated with gold and silver ; mounted silver, partly gilt. *Ital.* 16th Cent., reign of Louis XIV. Belonged to Cardinal Mazarin.
- „ 195 Cup. Green jasper, red and orange veins. *Ital.* 16th Cent.
- L. — Coffin. Gold, enamelled. *F.* 18th Cent.

SIDE 29.

- E. 137 Pail. Rock crystal engraved ; handle silver gilt, filigree ornaments.
- „ 136 Pail. Rock crystal engraved ; gold handle. 17th Cent., reign of Louis XIV.
- „ 236 Cup. Lapis ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 239 Cup. Lapis. 17th Cent., reign of Louis XIV.
- „ 122-3 Flagon. Rock crystal, engraved. 17th Cent., reign of Louis XIV.
- „ 56 Cover of a goblet. Oriental agate ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 199 Cup. Green jasper ; mounted gold, enamelled. 16th Cent., reign of Charles IX.
- „ 210 Cup. Jasper ; mounted silver gilt, repoussé. 18th Cent., reign of Louis XV.
- „ 150 Vase for flowers. Rock crystal engraved ; mounted silver gilt. 17th Cent., reign of Louis XIV.
- „ 187 Coffier. Green jasper plaques ; mounted silver gilt. 16th Cent., reign of Henri IV.
- „ 80 Vase. Amethyst ; mounted silver gilt, enamelled. 17th Cent., reign of Henri IV.
- „ 212 Foot of a cup. Green jasper ; mounted gold, chased, enriched with diamonds, emeralds and rubies. 18th Cent., reign of Louis XV.

SIDE 30.

- „ 197 Cup. Flowered jasper ; foot gold, enamelled. 16th Cent., reign of Henri II. (An ormolu foot added in mod. times.)
- „ 40 Box. Ger. agates, cut, forming a pavement on a gold ground. *Sachsen*. 18th Cent. On the neck : "Neuber à Dresde."
- „ 100 Basin. Rock crystal. Commencement of the 16th Cent., reign of Louis XII.
- „ 266 Cup. Oriental sardonyx ; upper part of foot gold, enriched with rubies. This and rest of mounting, reign of Louis XIV. Ormolu foot, mod.

- E. 129 *Plateau*. Rock crystal, engraved. 17th Cent., reign of Henri IV.
- „ 18-9 Bust. Violet rock crystal ; pedestal bronze gilt. *Ital.* 16th Cent. A woman.
- „ 130 *Plateau*. Rock crystal engraved ; mounted silver gilt. 17th Cent., reign of Henri IV.

SIDE 31.

- „ 56 Saucer. Oriental agate ; mounted gold, enamelled, enriched with rubies. 16th Cent., reign of Henri IV.
- „ 142 Urn. Rock crystal engraved ; figure silver gilt. 16th Cent. reign of Henri III.
- „ 252 Ewer. Oriental sardonyx ; the body antique, mounted gold, enamelled. 17th Cent., reign of Louis XIII.
- „ 101 *Biberon* (feeding bowl). Rock crystal ; mounted gold, enamelled. 16th Cent., reign of Henri III.
- „ 234 Cup. Lapis ; mounted gold, enamelled, enriched with precious stones. 16th Cent., reign of Charles IX.
- „ 235 Cup. Lapis ; mounted gold, enriched with precious stones and enamels. 16th Cent., reign of Henri III.
- „ 258 *Cassolette* (vessel for burning perfume). Oriental sardonyx ; engraved gems, attribd. to Caldare ; mounted gold, enamelled. 17th Cent., reign of Henri IV. The largest (sardonyx), a Bacchante ; near it, Elizabeth of England. The eight, which decorate the lower part, are portraits : Henri IV., Marie de' Medici, and Louis XIII. The youth of the latter determines the date.
- D. 868 Ewer, in form of a centaur carrying off a woman. Silver, chiselled, and partly gilt. *F.* 17th Cent.
- E. 98 *Amphora*. Rock crystal engraved ; mounted silver gilt, with *appliques* in gold, enamelled ; 16th Cent., reign of Henri II.
- „ 253 Ewer. Oriental sardonyx ; mounted gold, enamelled. 17th Cent., reign of Louis XIV. Vase, antique.
- „ 260 Cup. Oriental sardonyx (parts flowered agates) ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- „ 41 Cruet. Oriental agate ; mounted gold, enamelled. 16th Cent., reign of Henri III.

- E. 125 *Hanap* (drinking cup). Rock crystal ; mounted gold, enamelled, similar to No. 87 (Side 27) ; 16th Cent., reign of François I. The lower part excessively pure crystal.
- „ 211 Cup. Green jasper ; mounted metal gilt, and enamelled. 18th Cent., reign of Louis XV.
- „ 140 Cup. Rock crystal, engraved. 16th Cent., reign of Henri II.
- „ 262 Cup. Oriental sardonyx ; mounted gold, enamelled. 16th Cent., reign of Henri IV.
- „ 42 *Cassolette*. Oriental agate ; cover and mountings gold, enamelled. 17th Cent., reign of Louis XIII.
- „ 95 Ewer. Rock crystal ; mounted silver gilt and gold, enamelled. 17th Cent., reign of Louis XIV.
- *Cassette* (jewel box) of Anne d'Autriche. Gold repoussé and chiselled, lined with blue. Given to the Queen by Cardinal Mazarin.
- „ 186 Toilet box. Jasper ; ornaments gold, enamelled. 16th Cent., reign of Charles IX.
- „ 143 Vase. Rock crystal ; form of a Nautilus, mounted gold, enamelled. 16th Cent., reign of François I.
- „ *183 Ewer. Jasper ; handle silver gilt, enriched with rubies and pearls. 16th Cent., reign of Henri III.
- „ 76 Cup. Ala. ; mounted gold, enamelled, enriched with rubies. 18th Cent., reign of Louis XIV.
- „ 154 Drinking cup. Rock crystal engraved ; gold foot. 16th Cent., reign of Henri III.
- „ *243 Salt cellar. Lapis ; mounted gold, enamelled. 16th Cent., reign of François I.
- „ 43 *Cassolette*. Oriental agate ; mounting silver gilt, with *appliques* of gold, enamelled, and encrusted with rubies. 17th Cent., reign of Louis XIII.
- „ 91 Ewer. Rock crystal engraved ; mounted gold, enamelled. 16th Cent., reign of Charles IX.
- „ 51 Cup. Oriental agate ; mounted gold, enamelled. 16th Cent., reign of Henri IV.
- „ 120 *Dragoir*. Rock crystal engraved ; mounted gold, enamelled. 16th Cent., reign of François I.

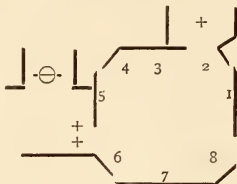
- E. 153 Drinking cup. Rock crystal engraved ; handle gold, enamelled. 16th Cent., reign of Charles IX.
- „ 259 *Cassolette*. Oriental sardonyx ; mounted gold, enamelled, enriched with paintings on gold. 17th Cent., reign of Louis XIV.
- „ 168 Cup. Oriental jade ; mounted silver gilt. 17th Cent., reign of Louis XIV.
- „ 200 Cup. Oriental flowered jasper ; mounted gold, enamelled. 16th Cent., reign of Charles IX. The cover was surrounded by a circle of gold, chiselled in the time of Louis XIV.
- D. 787 Equestrian statue of a woman. Silver repoussé, chased, and gilt, ornamented with enamels and niello. Style of Germain Pilon. 16th Cent.
- E. 260 Cup. Oriental sardonyx (partly flowered agate) ; mounted gold, enamelled. 17th Cent., reign of Henri IV.
- Cup. Rock crystal.
- „ 94 Ewer. Rock crystal. 16th Cent.

PICTURES.

The collection now in the Museum, was commenced by François I., for the new palace of Fontainebleau. Louis XIV. increased the number from 200 to 2,000, many of the best having belonged to Charles I., of England. After that king's death, the Commonwealth disposed of most of his works of Art, the pictures selling for only £49,903, whereas they had cost £80,000. Jabach, the Köln banker, was the principal purchaser ; but in 1671, he too was compelled to sell the collection to Colbert. Amongst these were Correggio's *Antiope* ; Giorgione's *Virgin and Child* ; Tiziano's *Entombment*, *The Disciples at Emmaus*, *Jupiter and Antiope*, and his *Mistress* ; and Lionardo's *S. John Baptist*. Under Louis XV. and XVI. the collection was increased, and the Republic in 1793 voted 100,000 fr. for the purchase of any works of Art at the public sales, in order to prevent their leaving France. Napoleon enriched it by robbing most of the Churches and Galleries of Europe, but upon the Restoration nearly all were returned. Louis XVIII. added 111 ; Charles X., 24 ; Louis Philippe, 33 ; and the various succeeding governments, 22 ; at the present time the number amounts to 2,432, including the La Caze collection.

3. SALON CARRÉ.

In this room are the principal chefs-d'œuvre.



Catalogues.	Ital.	Span.	Red.	École Italienne.
,,	Ger.	Flem.	D.	Bluc. , Flamande, &c.
,,	F.	E.	Grey.	,, Française.

SIDE 1.

- 426 Il Perugino (Pietro Vannucci, 1446-1524). *Um.* B. V. M. and Child.
 59 Bellini (Gentile, 1426?-1507). *Ven.* Portraits.
 *446 Tiziano (T. Vecelli, 1477-1576). *Ven.* Entombment.

SIDE 2.

- *20 Il Correggio (Antonio Allegri, 1494-1534). *Lom.* Antiope.
 410 Rembrandt van Ryn (1608-69). *D.* The carpenter's shop.
 370 Ostade (Adriaan van, 1610-85). *D.* The schoolmaster.
 108 Clouet (François, called Jehennet or Janet, 1500-72). *F.* Anne d'Autriche, wife of Charles IX. (1554-92).

SIDE 3.

- 419 Rembrandt. *D.* Portrait of a woman.
 89 Champagne (Philippe de, 1602-74). *Flem.* Portrait of the painter. Dated 1668.
 526 Terburg (Gerhardt Ter Borch, 1608-81). *D.* A soldier giving some gold coins to a woman. Signed T. B.

- *293 Metzu (Gabriel, 1615-58). *D.* A soldier receiving a young woman.
- *121 Dou (Gerhardt, 1598-1674). *D.* The dropsical woman; S. 1663, G. Dov. Ovt. 65 Jaer.
- *539 Murillo (Bartolome Esteban, 1616-82). *Sev.* The Immaculate Conception.
- 96 Veronese (Paolo Caliari, 1528-88). *Ven.* The Supper at Simon's the Pharisee. Painted in 1570-5 for the refectory of the Servite Fathers' convent, Venice.
- *452 Tiziano. *Ven.* Alfonso di Ferrara and Laura de' Dianti.
- 523 *Ven. Sch.* 16th Cent. Woman's portrait.
- 202 Il Ghirlandajo (Domenico Grilandajo di Tommaso Bigordi, 1449-94). *Flor.* The Visitation, dated 1491. From the church of Santa Maria degli Angeli, Florence.
- *363 Raffaello (R. Santi, 1483-1520). *Rom.* La Vierge au Voile.
- 462 Vinci (Lionardo da, 1452-1519). *Flor.* Mona Lisa (La Joconde).
- 42 Bol (Ferdinand, 1610-81). *D.* Man's portrait. S. & d. 1659.
- *162 Eyck (Jan van, about 1390-1441). *Flem.* La Vierge au donateur. The city in the background is thought to be Lyon.

SIDE 4.

- *368 Raffaello. *Rom.* S. Michael.
- *369 " " S. George.
- 364 " Holy Family. (De François I.) S. & d. DX.VIII.

SIDE 5.

- 453 Tiziano. *Ven.* Man's portrait.
- 87 Champagne (P. de). *Flem.* Cardinal Richelieu (1585-1642).
- *362 Raffaello. *Rom.* La belle Jardinière. S. & d. M.D.VII.
- 228 Le Lorrain (Claude Gellée, 1600-82). *F.* Sea-piece.
- 229 " *F.* Landscape.
- 232 Luini (Bernardino, living 1530). *Lom.* Herodias.

- 394 Solario (Andrea, about 1458-1530). *Lom.* La Vierge au coussin vert. S. Formerly in the convent of the Cordeliers at Blois.
- 79 Champagne (P. de). *Flem.* Dead Christ.
- 301 Jouvenet (Jean, 1644-1717) *F.* Descent from the Cross. S. & d. 1697. Painted for the High Altar of the Capuchin Convent of the Rue Neuve-des-Petits-Champs.
- *477 Rigaud (Hyacinthe, 1659-1743) *F.* Bossuet, Bishop of Meaux, (1627-1704). Painted 1699.

SIDE 6.

- 208 Holbein (Hans, the younger, 1498-1554). *Ger.* Desiderius Erasmus (1467-1536). At the back, the arms of Charles I. of England, and a paper on which is written—"Of Holbein . . . his . . . of Erasmus Rotterdamus was given to . . . Prince by . . . Adam Newton." It is therefore the portrait which, with A Holy Family by Tiziano, was given by Charles to Louis XIII., in exchange for Lionardo's S. John Bapt., No. 458. Long Gal. 6.
- 288-9 Memling (Hans, living 1470-84). *Flem.* Diptych, SS. John Bapt. and Mary Mag.
- 459 Vinci (L. da). *Flor.* B. V. M. and Child, and S. Anne.
- 37 Antonello da Messina (An. degli Antoni, 1414-93). *Nap.* Man's portrait. S. & d. 1475.

• SIDE 7.

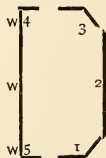
- 380 Sarto (Andrea del, 1487-1531). *Flor.* Holy Family.
- *95 Veronese (P.) *Ven.* The Marriage at Cana in Galilee. Contains portraits of Charles V., François I., Soliman, Eléonore d'Autriche, Mary Tudor, Vittoria Colonna, &c. The group of musicians comprises :—Tiziano (double bass), Tintoretto, Bassano, Veronese (viola). It was finished Sep. 8, 1563 (Vasari), and placed in the refectory of San Giorgio Maggiore, Venice.
- *19 Il Correggio. *Lom.* Marriage of S. Catherine of Alexandria.
- *39 Il Giorgione (Giorgio Barbarelli, 1478-1511). *Ven.* A concert in a garden. Costumes, 15th Cent.
- 142 Dyck (Antoon van, 1599-1641). *Flem.* Charles I. (1600-49). S.

SIDE 8.

- 260 Simone Memmi (Si. Martini, 1285?-1344). *Siense*. Christ carrying the Cross. Repetition of a picture by Duccio in the Cathedral of Siena.
- 697 Weyden (Rogier van der, 1400?-64). *Flem.* B. V. M. and Child.
- 306 Il Francia (Francesco Raibolini, 1450-1517). *Bol.* The Nativity.
- 211 Holbein (H.) *Ger.* Anne of Cleves, wife of Henry VIII. (d. 1557).
- Memling (H.) *Flem.* B. V. M. and Child surrounded by Saints.
- 370 Raffaello. *Rom.* S. Michael. S. & d. M.D.XVIII.
- Fra Angelico (Giovanni da Fiesole, 1387-1455). *Flor.* Abraham, Moses, Aaron, &c.

From this salle at + is the

4. SALLE DUCHATEL.



Catalogues.	Ital.	Span.	<i>Red.</i>
„	Ger.	Flem. D.	<i>Blue.</i>
„	F.	E.	<i>Grey.</i>

SIDE 1.

- *683-4 Moro van Dashorst (Antonis, 1512-81). *D.* Louis del Rio (?) and his wife.

SIDE 2.

Frescoes by Luini (B.) *Lom.*

- 233 Vulcan's Forge
 234-5 Children sitting under a trellis. } From Villa Pelucca, Monza.
 *236 The Nativity.
 237 Adoration of the Magi.
 238 Christ giving the Benediction.

Sch. of Luini.

- 239 Annunciation.
 240 Dead Christ surrounded by instruments of the Passion.

SIDE 3.

- 797 Ingres (J. A. Dominique, 1780-1867). *F.* The fountain.
 S. & d. 1856.

SIDE 4.

- 796 Ingres (J. A. D.) *F.* (Edipe explaining the oracle. S. & d. 1808. Painted at Rome during Ingres' sojourn there as a *pensionnaire de l'Académie de France*.

SIDE 5.

- *680 Memling (H.) *Flem.* B.V.M. and Child adored by the donors of the picture.

Return to, and cross the Salon Carré; enter the Long Gallery ++, turn to the right and enter -⊖- the

5. SALLE DES SEPT MÈTRES.

Early Italian Schools.



Catalogue. Ital. Span. *Red.*

SIDE 1.

- 252 Mantegna (Andrea, 1431-1506). *Ven.* Parnassus.
- 60 Sch. of Bellini (G.) *Ven.* Reception of a Venetian Ambassador at Cairo.
- 253 Mantegna (A.) *Ven.* Wisdom victorious over Vice.
- 251 Mantegna (A.) *Ven.* La Vierge de la Victoire. From Santa Maria della Vittoria, Mantova.
- 61 Bellini (Giovanni, 1427-1516). *Ven.* Holy Family. S.
- *78 Il Moretto (Alessandro Bonvicino, 1499-1555). *Ven.* SS. Bernardino of Siena, and Louis, bishop of Toulouse.
- 79 Il Moretto. *Ven.* SS. Bonaventura and Anthony of Padova.
- 250 Mantegna (A.) *Ven.* Calvary. Fragment of the *predella* of an Altar piece in San Zenone, Verona. The other fragments are at Tours.
- 85 Il Borgognone (Ambrogio Stefani de Fossano, d. about 1524). *Lom.* S. Peter of Verona and a woman kneeling.
- *427 Il Perugino. *Um.* Holy Family, and S. Catherine of Alexandria.
- *221 Lippi (Fra Filippo, di Tommaso, 1412-69). *Flor.* B.V.M. and Child. From Santo Spirito, Florence. The Carmelite on the left is said to represent the painter.
- 515 *Ital. Sch.* Commencement of the 16th Cent.; may be attribd. to Gregorio Schiavonico. B.V.M. and Child.
- 290 Il Pinturicchio (Bernardino di Betto di Biagio, 1454-1513). *Um.* B.V.M. and Child.
- *302 *Ital. Sch.* End of 15th Cent. Vittorino de Feltro.
- *509 ,, ,, ,, Solon.

SIDE 2.

- 200 Gozzoli (attribd. to Benozzo). *Flor.* Altar piece and *predella*.
- 514 *Ital. Sch.* End of 15th Cent. S. Louis, bishop of Toulouse. May be attribd. to one of the Vivarini. This and thirteen others were executed for Federigo de Montefeltro, duke of Urbino. Some sketches in pen and ink, made from them by Raffaello in his youth, are in the Accademia, Venice.

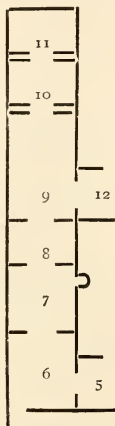
- 199 Gozzoli (Benozzo di Lese di Sandro, 1420-98). *Flor.* Triumph of S. Thomas Aquinas. The Saint is sitting between Aristotle and Plato. Above, S. Paul, the four Evangelists and Moses. Below, Pope Alexander IV. presiding over the Council of Agnani. Painted for the back of the Archbishop's throne in the Cathedral of Pisa.
- 664 Montagna (Bartolommeo, d. 1523). *Ven.* Three children playing instruments. S.
- 220 Fra Filippo Lippi. *Flor.* Nativity. From the church of Prato.
- 189 Raffaellino del Garbo (di Bartolommeo Capponi, 1466-1524). *Flor.* Coronation B.V.M. From San Salvi, Florence.
- 243 Mainardi (Bastiano, d. 1515?) *Flor.* B.V.M. and Child.
- 308 Sch. of Francia (F.) *Bol.* B.V.M. and Child.
- *— Ghirlandajo (Benedetto Grillandajo, di Tommaso Bigordi, 1458-97). *Flor.* Old man and boy.
- *347 Rosselli (Cosimo di Lorenzo Filippi, 1438-1507). *Flor.* B.V.M. in Glory, SS. Bernard and Mary Mag.
- *182 Fra Angelico. *Flor.* Coronation B.V.M. From S. Dominico da Fiesole.
- 354 Sacchi (Pier Francesco, living commencement of the 16th Cent.) *Lom.* The four doctors of the Church. S. & d. 1516.
- 396 Solario (A.) *Lom.* Crucifixion. S. & d. 1503.
- *289 Piero di Cosimo (di Lorenzo, 1462-1521). *Flor.* Coronation B.V.M. SS. Francis of Assisi, Jerome, Bonaventura, and Louis of Toulouse.
- 154 Costa (Lorenzo, 1460-1535). *Fer.* Court of Isabella d'Este, duchess of Mantova. S. From the palace of Mantova.

SIDE 3.

- *70 Bianchi (Francesco de', d. 1510). *Fer.* B.V.M. and Child.

6. LONG GALLERY.

Italian Schools.

Catalogue. Ital. Span. *Red.*

LEFT SIDE.

- 198 Girolami dai Libri (1474-1556).
Ven. B.V.M. and Child.
- 74 Bonifazio (d. 1553). *Ven.* Holy
Family, SS. Francis of Assisi,
Anthony, Mary Mag., Eliza-
beth, John, and Joseph.
- 374 Raffaello. *Rom.* Portraits of
men.
- 351 Il Rosso (Giovambattista, 1496-
1541). *Flor.* Pieta.

RIGHT SIDE.

- 376 Sch. of Raffaello. *Rom.* S.
Catherine of Alexandria.
- 203 Grillandajo (Ridolfo, di Do-
menico Bigordi, 1483-1561).
Flor. Coronation B.V.M.
D. 1503.
- 16 Albertinelli (Mariotto, di Biagio
di Bindo, 1474-1515). *Flor.*
B.V.M. and Child. S. & d.
A.D. MDVI. From Santa
Trinita, Florence.

LEFT SIDE—continued

- 454 Tiziano. *Ven.* L'Homme au
gant. S.
- 455 Tiziano. *Ven.* Man's portrait.
- 38 Il Giorgione. *Ven.* Holy
Family, SS. Joseph, Catherine
and Sebastian.
- 449 Tiziano. *Ven.* Jupiter and
Antiope; called Venus del
Pardo.
- 57 Fra Bartolommeo (Baccio della
Porta, 1475-1517). *Flor.*
Holy Family, SS. Catherine,
of Siena, Peter, Vincent,
Stephen, Bartholomew, Do-
minic, and Francis. Painted
for San Marco, Florence, and
given to Louis XII.'s ambas-
sador, Jacques Hurault, bishop
of Autun, who placed it in the
cathedral. S.
- 443 Tiziano. *Ven.* The disciples
at Emmaus. S.
- 460 Vinci (L. da). *Flor.* La Vierge
aux rochers.
- 75 Bonifazio. *Ven.* Holy Family,
SS. Agnes, John, and Cathe-
rine of Alexandria.
- 99 Veronese (P.) *Ven.* The disci-
ples at Emmaus. Contains
portraits of the painter and
his family. S.
- *441 Tiziano. *Ven.* Holy Family,
SS. Agnes and John Baptist.
- *445 Tiziano. *Ven.* The crowning
with thorns. S. From Santa
Maria delle Grazie, Milano.

RIGHT SIDE—continued.

- 397 Solario (A). *Lom.* Head of
S. John Bapt. S. & d. 1507.
The drawing for this is in the
Salle des Boites, No. 348.
(Salle 2, Side 2, p. 258.)
- 227 Lotto (Lorenzo, 1480?-1554).
Ven. S. Jerome in the desert.
S. & d. 1500.
- 379 Sarto (A. del). *Flor.* Charity.
S. & d. 1518.
- 337 Il Tintoretto (Jacopo Robusti,
1512-94). *Ven.* Portrait of
the painter. S.
- 522 *Ven. Sch.* 16th Cent. Portrait
of a woman.
- 274 Palma Vecchio (Jacopo, 1480-
1528). *Ven.* Annunciation
to the Shepherds.
- 143 Carrucci (Jacopo da Puntormo,
1494-1557). *Flor.* Portrait
of a gem engraver.
- 295 Romano (Guilio Pippi, 1492-
1546). *Rom.* Portrait of a
man.
- 102 Veronese (P.) *Ven.* S. Mark
crowning the Theological Vir-
tues. Formerly part of a
ceiling in the Doge's palace,
Venice.
- 231 Luini (B.) *Lom.* Infant Christ
sleeping.
- 373 Raffaello. *Rom.* Jeanne
d'Aragon, wife of Ascanio
Colonna. Painted for Cardinal
Bibbiena, 1518-9.

LEFT SIDE—*continued.*

- 381 Sarto (A. del). *Flor.* Holy Family. S.
- *371 Raffaello. *Rom.* Balthazar Castiglione.
- 334 Riccio (Felice, 1540-1605). *Ven.* Holy Family and S. Ursula.
- *372 Raffaello. *Rom.* Portrait, formerly erroneously called that of the painter when young, but it was painted from 1515-20, when he was over 30 years of age.
- 92 Veronese (P.) *Ven.* Esther.
- 97 Veronese (P.) *Ven.* Christ falling under the cross.
- *440 Tiziano. *Ven.* La Vierge au lapin. S.
- 461 Vinci (L. da). *Flor.* La belle Féronnière. Possibly Lucrezia Crivelli, who was painted by L. from 1483-9.
- *451 Tiziano. *Ven.* An allegory. Alfonso d'Avalos (?)
- *455 Tiziano. *Ven.* Man's portrait.
- 88 Calcker (Johan Stephan von, 1510-46). *Ven.* Portrait of a young man. D. 1540.

RIGHT SIDE—*continued.*

- 93 Veronese (P.) *Ven.* Holy Family, SS. Benedict, Catherine, and George.
- 395 Solario (A.) *Lom.* Charles d'Amboise.
- 101 Veronese (P.) *Ven.* Portrait of a woman.
- 230 Luini (B.) *Lom.* Holy Family.
- *450 Tiziano. *Ven.* François I.
- *366 Raffaello. *Rom.* S. John Bapt. in the desert.
- 98 Veronese (P.) *Ven.* Crucifixion.
- 456 Tiziano. *Ven.* Portrait of a man.
- 94 Veronese (P.) *Ven.* Holy Family.
- *439 Tiziano. *Ven.* B.V.M. and Child adored by SS. Stephen, Ambrose, and Maurice.

7. LONG GALLERY.

Italian and Spanish Schools.

Catalogue. *Red.*

LEFT SIDE.

- 134 Carracci (Annibale, 1560-1609). *Bol.* Fishing.
- *256 Maratta (Carlo, 1625-1713). *Rom.* Maria Madalena Ros-pigliosi. *S.*
- 69 Cortona (Pietro Berrettini da, 1596-1669). *Flor.* Meeting of Aeneas and Dido.
- 135 Carracci (A.) *Bol.* The Chase.
- 477 Il Domenichino (D. Zampieri, 1581-1641). *Bol.* Triumph of Love. Flowers by Seghers, or Mario dai Fiori.
- 105 Il Canaletto (Antonio Canale, 1697-1768). *Ven.* Santa Maria della Salute, Venice.
- 283 Panini (Giovanni Paolo, 1695-1768). *Lom.* S. Peter's. *S. & d.*
- 344 Rosa (Salvator, 1615-73). *Nap.* A battle. *S.*
- 211 Guardi (F.) *Ven.* Procession of the Doge to San Zaccaria, Venice.
- 212 Guardi (F.) *Ven.* Hall in the Doge's palace, Venice.
- 345 Rosa (S.) *Nap.* Landscape.

RIGHT SIDE.

- 67 Cortona (P. da). *Flor.* S. Mar-tine offering a lily to the Infant Christ.
- 377 Raffaello (Sch. of). *Rom.* Fresco from Villa Magliana, Rome.
- 210 Guardi (Francesco, 1712-93). *Ven.* Procession of Corpus Christi in the Piazza San Marco, Venice.
- 209 Guardi (F.) *Ven.* Mid-lent festivities in the Piazzetta, Venice.
- 4 Albani (Francesco, 1578-1660). *Bol.* Flight into Egypt.
- 49 Il Guercino (Giovanni Fran-cesco Barbieri, 1591-1666). *Bol.* Portrait of the painter.
- 207 Guardi (F.) *Ven.* The Doge embarking at the Lido, Venice.
- 208 Guardi (F.) *Ven.* The Doge entering S. Maria della Salute, to give thanks for the cessa-tion of the plague in 1630.
- 5 Albani (F.) *Bol.* Flight into Egypt.

LEFT SIDE—*continued.*

549 Ribera (Jose de, 1588-1656).
Val. Entombment.

*552 Velasquez (Diego Rodriquez de Silva y 1599-1660). *Sev.* Philip IV. of Spain.

*551 Velasquez (D.) *Sev.* The Infanta Marguerite, daughter of Philip IV.

554 Velasquez (D.) *Sev.* Portraits: on left, Velasquez (in black), and Murillo.

534 Goya y Lucientes (Francesco, 1746-1828). *Mad.* F. Guille-mardet, French ambassador at Madrid in 1798.

RIGHT SIDE—*continued.*

107 Canaletto (Sch. of). *Ven.* Doge's palace, Venice.

106 Canaletto (Sch. of). *Ven.* Piazza San Marco, Venice.

546 Murillo (B.) *Sev.* Miracle of San Diego, or La cuisine des Anges. S. & d. 1646.

8. LONG GALLERY.

Spanish Schools.

Catalogue. *Red.*

LEFT SIDE.

*553 Velasquez (D.) *Sev.* Don Pedro Moscoso de Altamira, dean of the Chapel Royal at Toledo. D. 1633, aged 54.

*547 Murillo (B.) *Sev.* Beggar boy.

535 Goya (F.) *Mad.* Young Spanish woman.

537 Morales (Luis, 1509-66). *Toledo.* Christ bearing the cross.

RIGHT SIDE.

548 Ribera (J.) *Val.* Adoration of the shepherds. S. & d. 1650.

556 Zurbaran (Francisco, 1598-1662). *Sev.* Funeral of a bishop. One of a series representing the life of S. Peter Nolasque, for the convent of the Fathers of Mercy, Seville.

9. LONG GALLERY.

German, Flemish, and Dutch Schools.

Catalogue. *Blue.*

LEFT SIDE.

- 213 Holbein (H.) *Ger.* Portrait.
- 679 Matsys (Quentin, 1460?-1529).
Flem. Christ giving the benediction.
- 212 Holbein (H.) *Ger.* Sir Richard Southwell.
- *206 Holbein (H.) *Ger.* Nicholas Kratzer, astronomer royal to Henry VIII. of England (b. about 1488.) D. 1528.
- *207 Holbein (H.) *Ger.* William Warham, archbishop of Canterbury (1458-1532). D. 1527.
- 424 Rottenhammer (Johann, 1564-1623). *Ger.* Death of Adonis.
- 673 Mabuse (J. van). *Flem.* A Benedictine.
- *458 Rubens (Petrus Paulus, 1577-1640). *Flem.* Baron Henri de Vicq, Flemish ambassador in France.
- *414 Rembrandt. *D.* Portrait of himself. S. & d. 1637.
- 512 Teniers (David, 1610-94, "the younger.") *D.* The Prodigal Son. S. & d. 1644.
- 518 Teniers (D.) *D.* Interior of an inn. S.
- *412 Rembrandt. *D.* Portrait of the painter. S. & d. 1633.

RIGHT SIDE.

- 672 Dürer (Albrecht, 1471-1528).
Ger. Head of an old man. S. & d. 1520.
- 343 Moro (Antonio de, 1525-81).
D. Charles V.'s Jester.
- *277 Mabuse (Jan van, 1470-1532).
Flem. Jehan Carondelet, chancellor of Flanders (1469-1544). S. & d. 1517.
- *279 Matsys (Q.) *Flem.* The banker and his wife. S. & d. 1518.
- 209 Holbein (H.) *Ger.* An old man.
- 610 *Ger. Sch.* 16th Cent. Portrait. Name on picture *A. Maure*, false and posterior to the work. Attribd. by some to N. Lucidel (Neufchatel).
- 210 Holbein (H.) *Ger.* Sir T. More (1480-1538).
- 151 Dyck (A. van). *Flem.* Duke of Richmond.
- 184 Goyen (Jan van, 1596-1656).
D. Sea piece. S. & d. 1647.
- 153 Dyck (A. van). *Flem.* Man's portrait.
- 97 Graesbeek (Joost van, 1608-41).
D. G. painting a portrait.
- 590 *Ger. Sch.* 15th Cent. Israelites gathering manna.

LEFT SIDE—*continued*.

- 395 Pourbus (Franz, 1570-1622, "the younger.") *Flem.* Henri IV. of France. S. & d. 1610.
- 369 Ostade (A. van). *D.* The painter's family.
- 394 Pourbus (F.) *Flem.* Henri IV. of France.
- 160 Elzheimer (Adam, 1574-1620). *Ger.* Good Samaritan.
- 461 Rubens (P. P.) *Flem.* A lady of the Boonen family.
- 130 Dou (G.) *D.* Portrait of himself. S.
- 19 Berchem (Nicolaas, 1624-83). *D.* The Ford.
- 224 Hooghe (Pieter de, living middle of 17th Cent.) *D.* Interior of a Dutch house. S.
- *322 Mieris (Franz van, 1635-81, "the elder"). *D.* Man's portrait. S.
- *126 Dou (G.) *D.* Woman hanging up a fowl at a window. S. & d. 1650.
- 320 Meulen (A. F. van der, 1634-90). *Flem.* Halt of cavaliers. S.
- 536 Velde (Adriaan van de, 1639-72). *D.* Shore at Scheveningen. S. & d. 1660.
- *197 Helst (Bartholomäus van der, 1601, 13 or 18?-70). *D.* Awarding archery prizes. S. & d. 1653.
- *123 Dou (G.) *D.* The village grocer. S. & d. 1647.

RIGHT SIDE—*continued*.

- 549 Vlieger (Simon de, living 1640). *D.* A calm. S.
- 91 Champaigne (P. de). *Flem.* A little girl of 5 years of age.
- 574 Wouwermann (Philip, 1620-68). *D.* Sportsmen halting at an inn. S. with a monogram.
- 520 Teniers (D.) *D.* Heron sport. S.
- 335 Mierevelt (Michiel Janszoon van, 1568-1641). *D.* Man's portrait.
- 354 Neer (Aart van der, 1613?-84?) *D.* A Dutch canal. Animals attribd. to Cuyp.
- 454 Rubens (P. P.) *Flem.* Triumph of Truth. The 21st and last of the Marie de' Medici series painted for the Luxembourg palace (1621-5) by Rubens and his most able pupils. They represent the history of the Queen, allegorically treated.
- 465 Rubens (P. P.) *Flem.* Landscape.
- 202 Heyden (Jan van der, 1637-1712). *D.* Town hall of Amsterdam. S. & d. 1668. Figures by Adriaan van de Velde.
- 547 Verkolie (Jan, 1650-93). *D.* Interior. S. & d. 1675.
- 295 Metzu (G.) *D.* The chemist. S.

LEFT SIDE—*continued.*

- 417 Rembrandt. *D.* A young man's portrait. S. & d. 1658.
- ✓ 375 Ostade (A. van). *D.* A man drinking. S. & d. 1668.
- 250 Jaryn (Karel du, 1635-78). *D.* A man's portrait. S. & d. 1657.
- 244 Jaryn (K.) *D.* The ford (Italy). S. & d.
- 172 Flinck (Govaert, 1616-60). *D.* A little girl. S. & d. 1641.
- 545 Venne (Adriaan van der, 1589-1662). *D.* *Fête* commemorating the armistice concluded between the Archduke Albrecht, sovereign of the Low Countries, and the Dutch, in 1609. S. & d. 1616.
- *327 Mieris (Willem van, 1662-1747). *D.* Seller of game.
- 376 Ostade (Isaac van, 1613?-54?). *D.* Travellers at an inn door. S.
- *326 Mieris (W. van). *D.* Blowing bubbles.
- *397 Pourbus (F.) *Flem.* Guillaume du Vair, keeper of the seals under Louis XII. (1556-1621).
- 572 Wouverman (P.) *D.* A cavalry engagement. S.
- 513 Teniers (D.) *D.* Works of mercy. S.
- 93 Champagne (P. de). *Flem.* Woman's portrait.

RIGHT SIDE—*continued.*

- 57 Brueghel (Pieter, 1510 or 30?-1600, "the elder"). *Flem.* Peasants dancing.
- 131 Dou (G.) *D.* An old woman. S.
- 164 Lely (Sir Peter—Peter van der Faes, 1618-80). *Flem.* Man's portrait.
- 481 Schalken (Gottfried, 1643-1706). *D.* Old man writing.
- 56 Brueghel (P.) *Flem.* A village.
- 374 Ostade (A.) *D.* Man smoking.
- 486 Slingelandt (Pieter van, 1640-91). *D.* Dutch family.
- 135 Ducq (Jan le, 1636-95). *D.* Robbers.
- 691 Rubens (P. P.) *Flem.* Sketch for Nos. 434 and 454. Triumph of Truth.
- 525 Teniers (D.) *D.* Blowing bubbles. Accessories by Kessel.
- 204 Heyden (J. van der). *D.* Village on a canal. Boats by W. van de Velde; figures by Adriaan.
- 143 Dyck (A. van). *Flem.* Children of Charles I. Sketch.
- 282 Miel (Jan, 1599-1664 or 56). *Flem.* Beggar.
- 283 Miel (J.) *Flem.* Neopolitan barber.
- 203 Heyden (J.) *D.* Church and square of a Dutch town.

LEFT SIDE—*continued*.

- 147 Dyck (A. van). *Flem.* François de Moncade. Study for the equestrian portrait, No. 146.
- 152 Dyck (A. van). *Flem.* Portrait of the painter.
- 399 Potter (Paulus, 1625-54). *D.* Horses attached to a cottage. S. & d. 1647.
- 363 Nickelle (Isack van, mid. of 17th Cent). *D.* Vestibule of a palace. S.
- 528 Terburg (G.) *D.* A concert. S.
- *41 Bol (F.) *D.* A mathematician.
- 223 Hooghe (P. de). *D.* Dutch interior. S.

RIGHT SIDE—*continued*.

- 134 Ducq (J.) *D.* Interior of a watch house.
- 24 Berchem (N.) *D.* Landscape. S.
- 693 Ryckaert (David the third, 1612-61). *Flem.* A painter's study. S. & d. 1638.
- 524 Teniers (D.) *D.* An old man.
- 523 Teniers (D.) *D.* Man playing pipes.
- 248 Jaryn (K. du). *D.* Landscape.
- 247 Jaryn (K. du). *D.* Landscape: known as Le Voyageur charitable, or La Fileuse.
- 185 Gryef (Anton, middle of 17th Cent.) *Flem.* Landscape. S.
- 117 Denner (Balthazar, 1685-1747). *Ger.* Woman's portrait. S. & d. 1724.
- 474 Ruysdael (Jakob, 1630-81). *D.* Landscape. S.
- 377 Ostade (I. van). *D.* A way-side inn.
- 127 Don (G.) *D.* Man weighing gold. S. & d. 1664.
- 353 Neefs (Pieter, 1570-1651, "the elder.") *Flem.* A church.
- 15 Bergen (Dirk van, d. about 1680). *D.* Landscape. S. & d. 1688.
- 7 Bakhuisen (Ludolff, 1631-1709). *D.* Sea piece. S.
- 63 Brueghel (Jan, 1569, 75, 89?-1625, 42? called "Velvet Brueghel"). *Flem.* Landscape.

RIGHT SIDE—*continued.*

- 384 Poelenburg (Kornelis, 1586–1665, 6?). *D.* Landscape.
- 385 Poelenburg (K.) *D.* Women bathing.
- 521 Teniers (D.) *D.* The smoker. S. & d. 1643.
- 64 Brueghel (J.) *Flem.* Landscape. This and No. 63 were formerly attribd. to Paul Bril.
- 350 Neefs (P.) *Flem.* Interior of a church.
- 351 Ditto.
- 234 Huysum (Jan van, 1682–1749). *D.* Landscape.
- 129 Dou (G.) *D.* Reading the Bible.
- 246 Jardyn (K. du). *D.* Landscape. S. & d. 1646.
- 124 Dou (G.) *D.* Trumpeter. S.

10. LONG GALLERY.

Flemish and Dutch.

Catalogue. *Blue.*

LEFT SIDE.

- *292 Metzu (G.) *D.* Vegetable market at Amsterdam. S.
- 554 Weenix (Jan, 1644–1719). *D.* Game. S. & d. 1671.
- 190 Hals (Frans, 1554–1666). *Flem.* René Descartes.
- 498 Sprong (Gerhard, 1600–51). *D.* Woman's portrait.

RIGHT SIDE.

- *400 Potter (P.) *D.* Cattle in a meadow. S. & d. 1652.
- 94 Champagne (P. de). *Flem.* François Mansard, and Claude Perrault, architects.
- 690 Rembrandt. *D.* A skinned ox. S. & d. 1655.

LEFT SIDE—*continued.*

- 493 *Snyders (Franz, 1579-1657.) Flem. Fish market.*
- 674 *Hobbema (Meyndert, 1638-1709). D. Water mill. S.*
- *470 *Ruysdael (J.) D. A forest. S.*
- *149 *Dyck (A. van). Flem. A lady and her daughter; the wife of Rubens' brother (?).*
- 106 *Cuyp (Aalbert, 1605-72?). D. Man on a grey horse, supposed to be a prince of the House of Orange. The head painted by Metz.*
- 105 *Cuyp (A.) D. The departure.*
- *148 *Dyck (A. van). Flem. A man and boy: brother of Rubens (?).*
- 154 *Dyck (A. van). Flem. Man's portrait.*
- 469 *Rubens (Sch. of). Flem. Landscape.*
- *372 *Ostade (A. van). D. A cottage interior. S. & d. 1642.*
- *541 *Velde (A. van de). D. A frozen canal. S. & d. 1668.*
- 418 *Rembrandt. D. Man's portrait.*
- 428 *Rubens (P. P.) Flem. La Vierge aux Anges.*
- 145 *Dyck (A. van). Flem. The Infanta Isabella of Austria, sovereign of the Low Countries. (1566-1633.)*

RIGHT SIDE—*continued.*

- 515 *Teniers (D.) D. Village festival. S. & d. 1652.*
- 416 *Rembrandt. D. An old man. S. & d. 1638.*
- 527 *Terberg (G.) D. Music lesson. S. & d. 1660.*
- *413 *Rembrandt. D. Portrait of the painter. S. & d. 1634.*
- 18 *Berchem (N.) D. Landscape. S. & d. 1653.*
- *551 *Voys (Ary de, 1641-98). D. A man at his writing table.*
- 488 *Slingelandt (P. van). D. Kitchen utensils.*
- 357 *Neer (Eglon van der, 1643-1703). D. Fish seller. S.*
- 371 *Ostade (A. van). D. Fish.*
- 555 *Weenix (J.) D. Game. S. & d. 1696.*
- 193 *Heem (Jan Davidz de, 1600, or 4?—1674?). D. Fruit and various objects.*
- 386 *Poelenburg (K.) D. Women leaving the bath. S.*
- 387 *Poelenburg (K.) D. Ruins of the Palace of the Emperors, and the Temple of Minerva-Medica, Rome.*
- 296 *Metzu (G.) D. A Dutch lady.*
- 297 *Metzu (G.) D. A cook. S.*
- 43 *Both (Jan, 1610-50). D. Landscape. S.*

RIGHT SIDE—*continued.*

- 459 Rubens (P. P.) *Flem.* Elizabeth de France, wife of Philippe IV. of Spain. (1602-44).
 503 Steenwyk (Hendrick van, 1589-1642, "the younger"). *D.* A church. S. & d. 1608.
 27 Berchem (N.) *D.* Landscape. S. & d. 1664.
 150 Dyck (A. van). *Flem.* Jean Grusset Richardot, president of the Privy Council of the Low Countries (1540-1609), and his son. From an older portrait.

II. LONG GALLERY.

Flemish and Dutch.

Catalogue. *Blue.*

LEFT SIDE.

- 137 Dyck (A. van). *Flem.* La Vierge aux donateurs.
 90 Champaigne (P. de). *Flem.* Man's portrait. *D.* 1648.
 580 Wynants (Jan, 1600-77). *D.* Landscape. Figures by A. van de Velde. S. by both.
 408 Rembrandt. *D.* A philosopher studying. S. & d. 1633.
 500 Steen (Jan van, 1636-89). *D.* Flemish merry-making in an inn. *D.* 1674.

RIGHT SIDE.

- 462 Rubens (P. P.) *Flem.* Noce de village.
 199 Helst (B. van der). *D.* Woman's portrait. S. & d. 1655.
 579 Wynants (J.) *D.* Landscape. S. & d. 1668.
 464 Rubens (P. P.) *Flem.* Landscape.
 198 Helst (B. van der) *D.* Man's portrait.
 359 Netscher (Gaspar, 1639-84). *D.* Bass violin lesson. S

LEFT SIDE—*continued*.

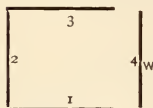
- 378 Ostade (I. van). *D.* A frozen canal. *S.*
- 471 Ruysdael (J.) *D.* A storm in a Dutch dyke. *S.*
- 689 Potter (P.) *D.* Wood near the Hague. *S.* & d. 1650.
- 687 Pourbus (F.) *Flem.* Marie de' Medici.
- 328 Mieris (W.) *D.* The cook.
- 17 Berchem (N.) *D.* View near Nice. *S.*
- 613 *D. Sch.* 17 Cent. Man's portrait. Written on it : *Ferd:* 1633 *etatis* 28.

RIGHT SIDE—*continued*.

- 358 Netscher (G.) *D.* Singing lesson. *S.*
- 473 Ruysdael (J.) *D.* Landscape. Le coup de soleil. *S.* Figures by P. Wouverman.
- 519 Teniers (D.) *D.* Interior of an inn. *S.*
- 144 Dyck (A. van). *Flem.* Karl Lodowick, Duke of Baiern (1617-80), and Rupert, Duke of Cumberland (1619-82).
- 373 Ostade (A. van). *D.* A business man in his study.
- 294 Metzu (G.) *D.* Music lesson. *S.*
- 177 Fyt (Jan, b. 1625). *Flem.* Game and fruit.
- 259 Kalf (Willem, 1630-93). *D.* Interior of a cottage.
- 25 Berchem (N.) *D.* Landscape. *S.*
- 421 Zorg (Hendrik Martenz Rokes, 1621-82). *D.* A kitchen.
- 553 Weenix (Jan Baptist, 1621-60). *D.* Corsairs repulsed.

Return to Room 9, and pass through the door on the left into

12. EARLY FRENCH SCHOOL.



Catalogue. F. and E. *Grey.*

SIDE 1.

School of Clouet.

- 113 François de Lorraine, Duc de Guise (1519-63).
- 120 Michel de l'Hôpital, chancellor of France (1505-73). An old copy of Clouet.
- 111 Henri II. (1518-59). Probably an old copy from a larger work.
- 115 François I. (1491-1547). In spite of the old inscription it bears resemblance to the king.
- 729 Charles IX. (1550-74).
- 730 Elizabeth d'Autriche, wife of Charles IX. (1554-92).
- 116 Charles de Cossé, Comte de Brissac, Maréchal de France (1505-63).
Probably by same as No. 115.
- *107 Clouet (F.) Charles IX.
- 114 François, Duc de Guise. An old copy of Clouet.

SIDE 2.

- 653 15th Cent. Charles VII. (1403-61).
- 876 End of 14th Cent. Dead Christ supported by God the Father.
- 875 End of 14th Cent. Martyrdom of S. Denys the Areopagite, bishop of Paris.
- 654 15th Cent. Woman's portrait.

- 878 Sch. of Bourgogne, 15th Cent. Philippe le Bon, Duc de Bourgogne.
 652 15th Cent. Guillaume Juvenal des Ursins, Seigneur de Traynel, Chancellor of France (1400-72). Formerly attributed to Wohlgemuth.
 877 End of 14th Cent. Entombment.
 883 16th Cent. An abbess kneeling.

SIDE 3.

School of Clouet.

- 118 Louis de S. Gelais, Seigneur de Lanssac (1513-89).
 881 16th Cent. Henri III. (1551-89).
 124 Catherine de' Medici, wife of Henri II. (1519-89). An old copy of Clouet.
 119 Diane, Duchesse d'Angoulême (1538-1619), daughter of Henri II. and Philippe Duc. Original.
 122 Nicolas de Neuville, Seigneur de Villeroy (1543-1617). An old copy of Clouet.
 126 Silvie Pic de la Mirandole, wife of François, Comte de La Rochefoucault (1530-56).
 731 François, Duc d'Alençon, as child.
 655 16th Cent. Guillaume, Baron de Montmorency, Chevalier d'honneur de Louise de Savoie (d. 1531). Formerly in S. Martin, Montmorency. Probably *F.*, but under the influence of the *Flem. Sch.*
 121 Jean Babou, Seigneur de la Bourdaisière (d. 1569). An old copy.
 882 16th Cent. Louise de Lorraine, wife of Henri III.
 125 Claude de Beaune, Dame de Châteaubrun (d. 1571). D. 1563. An old copy of Clouet.
 123 Formerly called Admiral Coligny. An old copy of Clouet.
 734 Written above, Mme. de St. Boive.
 733 Christien de Savigny, Lieutenant du Duc de Mayenne.

13 & 14. SALLE.

Catalogue. *Grey.*

- 525-48 Sueur (Eustache le, 1617-55). *F.* The life of S. Bruno. A series painted for the convent of the Chartreux, rue d'Enfer, Paris, at 28 years of age.

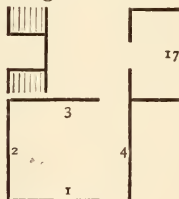
15. SALLE.

Catalogue. *Grey.*

- Vernet (Joseph, 1714-39). *F.* Various landscapes.

16. SALLE.

English School.



Catalogue. *Grey.*

SIDE 1.

- 889 Constable (B. A. John, 1776-1836). Cottage; painted in 1818.
 891 Constable (B. A. J.) Weymouth Bay; painted in 1827.
 892 Constable (B. A. J.) Hampstead Heath.

SIDE 2.

- Lawrence (Sir Thomas, 1769-1830). Lord Whitworth.

SIDE 3.

- Morland (George, 1763-1804). Halt at an inn.
 820 Constable (B. A. J.) Rainbow; sketch for large picture.
 — Constable (B. A. J.) Glebe farm.

SIDE 4.

- Beechey (Sir William, 1755-1839). Portrait.
 — Mulready (William, 1786-1863). Watering place.
 888 Bonnington (Richard Parkes, 1801-28). Versailles.

From this room a staircase descends to the Gallery of Casts, which leads to the entrance, Pavillon Denon. On the right of the landing is the

17. GALERIE MOLLEIN.

French School, 17th and 18th Cent.

Catalogue. Grey.

LEFT SIDE.

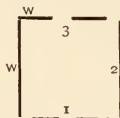
- *196 Fèvre (Claude le, 1633-75).
Portrait of a man. D. 1667.
 *225 Le Lorrain (C.) Ulysses
returns Chryseis to her father.
Figures by Filippo Lauri.
 *223 Le Lorrain (C.) Cleopatra
disembarking at Tarsus.
 305 Jouvenet (J.) High Altar, Notre
Dame, Paris. Architecture by
Feuillet.
 76 Rigaud (H.) Philippe V. of
Spain (1683-1746.)
 378 Le Nain (attribd. to one of the).
Procession in a church.
 219 Le Lorrain (C.) Sea-port : sun-
rise. S., Rome. Figures
attribd. to Jean Miel.
 480 Rigaud (H.) Charles le Brun,
and Pierre Mignard.
 800 Largillière (N.) Comte de La
Châtre.

RIGHT SIDE.

- 804 Le Nain (one of the, mid. of
17th Cent.) Henri II., Duc
de Montmorency.
 320 Largillière (Nicolas, 1656-
1746). Charles le Brun.
 443 Poussin (Nicolas, 1594-1665).
Triumph of Flora.
 *222 Le Lorrain (C.) Sea-port.
S. & d. Rome, 1639.
 *221 Le Lorrain (C.) Village
fête. S. & d. Rome, 1639.
 *195 Fèvre (C. le). Master and
pupil.
 479 Rigaud (H.) Desjardins.
 *224 Le Lorrain (C.) Samuel
anointing Saul. D. Rome 1647.
 478 Rigaud (H.) Marie Serre, the
painter's mother. Studies for
bust by Coyzevox, M.S. (p. 251).
 *226 Le Lorrain (C.) Sea-port :
sun and mist. S. & d. Rome,
1646.

18. SALLE LE BRUN or DU TRONE.

French School, 17th and 18th Cent.



Catalogue. *Grey.*

SIDE 1.

- 741 Coypel (Noel, 1628-1707). Design for tapestry.
- 715 Boucher (François, 1703-70). Amynthus delivering Silvia.
- 370 Attribd. to Monnoyer. Gold vase and flowers.
- *711 Boucher (F.) Jupiter and Calisto.
- 815 Monnoyer (Jean Baptiste, 1634-99). Flowers, &c.
- 741 Coypel (N.) Design for tapestry.

SIDE 2.

- *712 Boucher (F.) Rape of Europa.

SIDE 3.

- 780 Hallé (Noel, 1711-81). Autumn.
- 817 Sch. of Monnoyer. Arms, game and flowers.
- 744 Coypel (Noel Nicolas, 1692-1734). Venus, Bacchus and Cupid.
S. & d. 1727.
- 198 Fontenay (Jean Bap. Blain de, 1654-1715). Gold vase and wreaths
of flowers.

Above these, designs for tapestry by le Brun (Charles, 1619-90).

- 70 Passage of the Granicus.
- 73 Alexander and Porus.
- 74 Entry of Alexander into Babylon.

Out of this hall, SALLE DES ÉTATS (closed).

19. GALERIE DARU.

French School, 18th and 19th Cent.

Catalogue. *Grey.*

LEFT SIDE.

- 725 Chardin (J. B. Siméon, 1699–1779). Musical instruments, &c. S. & d. 1765.
- 171 Desportes (François, 1661–1743). Tane; belonging to Louis XIV.
- *386 Oudry (Jean Bapt., 1686–1755). Blanche; belonging to Louis XV. S.
- 504 Subleyras (Pierre, 1699–1749). Supper at Simon's the Pharisee. S. & d. Rome, 1739. For the convent of Asti, Torino.
- 181 Desportes (F.) Game, flowers and fruit. S. & d. 1712.
- 180 Desportes (F.) Ditto.
- 174 Desportes (F.) Pompée and Florissant, part of Louis XV.'s pack. S. & d. 1739.
- 388 Oudry (J. B.) Dog guarding game. S. & d. 1747.
- *708 Boucher (F.) Vulcan giving Venus arms for Æneas. S. & d. 1757. Design for Gobelins tapestry.
- *649 Watteau (Antoine, 1684–1721). Embankment for the Island of Cythera.

RIGHT SIDE.

- 187 Drouais (François Hubert, 1727–75). Charles X., aged 6, and Marie Adelaide, queen of Sardinia, aged 4. S. & d. 1763.
- 102 Chardin (J. B. S.) Kitchen utensils. S. & d. 1731.
- 99 Chardin (J. B. S.) Grace.
- 101 Chardin (J. B. S.) Kitchen utensils. S. & d. 1731.
- 265 Greuze (Jean Bapt., 1725–1805). Etienne Jeurat, painter (1699–1789).
- 86 Le Brun (Elizth. Louise, *m/e* Vigée, 1755–1842). Joseph Vernet. S. & d. 1778.
- 29 Boucher (F.) Pastoral subject. S.
- 28 Boucher (F.) Ditto.
- 100 Chardin (J. B. S.) Dead rabbit. S.
- 489 Robert (Hubert, 1733–1808). Old gate of Marcus Aurelius, Rome. S. & d. 1784.
- 24 Boucher (F.) Diana leaving the bath. S. & d. 1742.
- 263 Greuze (J. B.) La Cruche cassée.

LEFT SIDE—*continued.*

- 858 Troy (Jean François de, 1679-1752). Esther. S. & d. 1738. Design for tapestry.
- 313 Lancret (Nicolas, 1690-1743). Winter.
- 314 Lancret (N.) The doves.
- 632 Vernet (J.) Remains of the Ponte Rotto, Rome.
- 577 Tocqué (Louis, 1696-1772). Marie Leczinska.
- 726 Chardin (J. B. S.) Still life. S.
- 160 David (Jacques Louis, 1748-1825). Mme. Récamier. Sketch.
- 634 Vien (Joseph Marie, 1716-1809). S. Germain. bishop of Auxerre, and S. Vincent, deacon of Saragossa. S. & d. 1755.
- 455 Prince (A. Xavier le, 1799-1826). Honfleur. S. & d. 1823.
- Ingres (J. B.) Study.
- 249 Géricault (Jean Louis A. T., 1791-1824). Stable and horses.
- 813 Mayer (Constance, 1778-1821). Dream of happiness.
- 85 Mme. le Brun (E. L.) Hubert Robert, painter (1733-1808). S. & d. 1788.

RIGHT SIDE—*continued.*

- 330 Loo (Carle van, 1705-65). Marie Leczinska, wife of Louis XV. (1703-68). S. The head was painted from a pastel by Latour, "*to save the queen the trouble of sitting.*" Letters upon the Salon of 1747.
- *82 Mme. Le Brun (E. L.) Portrait of herself and her daughter.
- *— Rousseau (Théodore, 1812-67). Landscape and cattle.
- 156 David (J. L.) The painter in his youth.
- 186 Drolling (Martin, 1752-1817) A kitchen. S. & d. 1815

On the landing outside this room are

FRESCOES.

LEFT SIDE.

II Botticelli (Sandro Filipepi, 1447-1510). *Flor.* From Villa Lemni, at Chiasso-Macorelle, Florence.

Fra Angelico. *Flor.* Christ on the cross. SS. John and Dominic. From the convent of S. Domenico da Fiesole.

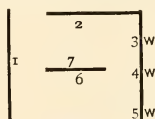
RIGHT SIDE.

II Botticelli. Companion fresco

Descend, and re-mount staircase, cross Vestibule I., and enter

20. SALLE DES BIJOUX.

Antique Jewellery, &c.



Etruscan. No catalogue.

Gallo-Roman objects: Catalogue. Bronzes antiques.

SIDE 1.

— Etruscan bracelets and necklets. Gold repoussé, and br.

SIDE 2.

UPPER CASE. Mostly *Gallo-Rom.*

*965 Swan. Silver repoussé.

540 Mask. Silver repoussé. The eyes were probably filled with enamel or coloured stones. Minerva. Found at Brissac, France.

- 478 Statuette. Br. covered with silver plaques, and partly gilt.
Fortuna. Found at S. Puits (Yonne), France, in 1852.
- 539 See 540.
- 261 Statuette. Silver repoussé. Ceres. Found between Amrita and Tortosa.
- 158 Statuette. Silver. Venus.
- 834 Pedestal of the above, with a panther's head. Silver, chiselled.
- *164 Bas relief. Silver, partly inlaid with gold. Part of a vase. *Gr.*?
Aphrodite and marine Centaurs; a subject probably inspired by
the poems of Anacreon (Ode XLIX.) Found near Montélimart,
France.
- 99 Statuette. Silver. Mars Gradivus.
- 477 " " Fortuna.
- 337 " " Very early *Gr.* Herakles. Found at Paestum,
Italy.

LOWER CASE. *Gr. and Etruscan.*

- Jewellery. Gold repoussé, and filigree, enriched with precious
stones or gems.
- *— Earrings. Gold repoussé, and enamel. Birds and bunches of grapes,
&c.

WINDOW 3.

- *Patera*, medallions, spoons. Silver. *Gallo-Rom.* Found at Notre
Dame d'Alençon, near Brissac, France, in 1836.
- 545 Medallion. Silver repoussé; traces of gilding. Antoninus Caracalla.
Ornament of a *patera*. Probably about 198 B.C.
- 544 Medallion. Silver repoussé; traces of gilding. Apollo.
- 551 *Patera*. Silver. Centre concave to receive a medallion; possibly
Nos. 544-5.
- 564 Large cup. Silver.

WINDOW 4.

- Rings, &c. Gold. *Gr. and Etruscan.*

WINDOW 5.

- Gems, intagli, rings, &c. Gold mounted. *Gr.*

CASE 6.

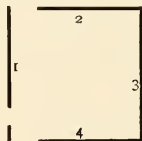
- *— Necklets, rings, &c. Gold repoussé, enriched with enamels and precious stones.

CASE 7.

- *— Casque and armlet. Gold repoussé. Gallic.
 *— Laurel crowns. Gold repoussé.

21. SALLE DES SEPT CHEMINÉES.

French School, 18th and 19th Cent.



Catalogue. *Grey.*

SIDE I.

- 776 Géricault (T.) An Officer (*Chasseurs à cheval*).
 830 Prud'hon (Pierre Paul, 1758-1823). Sketch for ceiling of Salle Diane, Louvre.
 778 Géricault (T.) A race.
 777 " " Wounded Cuirassier.
 *812 Mauzaisse (Jean Bapt., 1784-1844). The painter's mother. S. & d. 1826.

SIDE 2.

- 158 David (J. L.) Mme. Pécoul, wife of the chief of the works under Louis XV.
- 275 Gros (Antoine Jean, baron, 1771-1835). Napoléon visiting the battle-field of Eylau. S & d. 1808.
- 459 Prud'hon (P.) Justice and Divine vengeance pursuing crime.
- 245 Géricault (T.) A Carabineer.

SIDE 3.

- 795 Ingres (J.) M. Bochet. S. & d. 1811.
- *159 David (J. L.) Pius VII. (d. 1823). S. & d. 1805.
- *243 Géricault (T.) Lieutenant Dieudonné (Chasseurs of the Imp. Guard), charging.
- *775 Géricault (T.) Epsom races, 1821.
- *242 Géricault (T.) Raft of the "Méduse."
- 83 Mme. le Brun (E. L.) The painter and her daughter.
- *244 Géricault (T.) Wounded Cuirassier.
- 156 David (J. L.) The painter when young.
- 802 Mme. le Brun (E. L.) Mme. Molé Raymond, of the Comédie Française. S. & d. 1786.

SIDE 4.

- 236 Gérard (François, 1770-1837). Psyche receiving Cupid's first kiss.
- 392 Pagnest (Amable Louis Claude, 1790-1819. M. de Nanteuil-Lanorville. S. & d. 1817.

22. S A L L E H E N R I I I .

French School, 18th Cent

Catalogue. *Grey.*

SIDE 1.

- 575 Théolon (Etienne, 1739-80). An old woman.

SIDE 2.

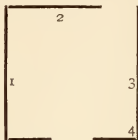
- *716 Boucher (F.) The target.
 *413 Porte (Henri H. Roland de la, 1724-93). Vase and musical instruments.
 339 Marne (Jean Louis de, 1744-1829). A fair.

SIDE 3.

- *811 Martin (Pierre Denis, the younger, 1673?-1742.) Paris, from Quai de la Rapée. S. & d. 1716.

23. SALLE LA CAZE.

This Collection was formed and given to the nation by M. Louis La Caze, who added an enthusiastic love of Art to his devotion for medicine. It is rich in small pictures of the *Flem.* and *D. Schs.*, and possesses the best Chardins in the museum.



Catalogue. Collection La Caze.

SIDE 1.

- *155 *D. or Flem. Sch.* 17th Cent. An old woman.
- 78 Maës (Nicolaas, 1632-93). *D.* Grace. S. 1648.
- 91 Ostade (I. van). *D.* Winter. S. 1644.
- 216 Largillière (N.) *F.* Provost of the merchants of Paris. Sketch for large picture executed in 1687 for the Hotel de Ville; destroyed during the Revolution.
- 233 Oudry (J. B.) *F.* Still life. S. 1734.
- 119 Snyder (F.) *Flem.* Birds.
- 180 Chardin (J. B. S.) *F.* Still life. S.
- 11 Guardi (F.) *Ven.* Santa Maria della Salute, Venice.
- 141 Teniers (D.) *D.* Landscape. S.
- 274 *E. Sch.* 18th Cent. Man's portrait.
- 229 Monnoyer (J. B.) *F.* Vase and flowers.
- *174 Chardin (J. B. S.) *F.* Still life. S. & d. 1763 (?)
- 43 Brauwer (Adriaan, 1608-40). *D.* Interior of an inn.
- 66 Hals (F.) *D.* Woman's portrait.

- 181 Chardin (J. B. S.) *F.* Silver goblet. S.
 242 Rigaud (H.) *F.* J. F. P. de Créqui, Duc de Lesdiguières : young.
 260 Watteau (A.) *F.* Gilles.
 271 *F. Sch.* 18th Cent. Woman's portrait.
 254 Troy (J. F. de). *F.* A sheriff. Study for the Vow of Louis XIII.,
 now in S. Etienne du Mont, Paris.
 46 Brekelenkamp (Quiryn van, working 1668). *D.* The consultation.
 245 Rigaud (H.) *F.* Man's portrait.
 89 Ostade (I. van.) *D.* Pigs.
 266 Watteau (A.) *F.* A false step.
 214 Lancret (N.) *F.* The cage.
 227 Le Nain (one of the). *F.* Peasants' repast. S. 1642.
 61 Fyt (J.) *Flem.* Game and sporting gier.
 215 Lancret (N.) *F.* A woman in a yellow dress.
 221 Largillière (N. de.) *F.* Président de Laage.
 *54 Dou (G.) *D.* Old man reading.
 183 Chardin (J. B. S.) *F.* Basket of grapes. S.
 148 Attribd. to Vos (Cornelis de, 1585 ?-1651.) *Flem.* Woman's
 portrait.
 *145 Terburg (G.) *D.* Reading lesson.
 270 Attribd. to Watteau. *F.* A shepherdess.

SIDE 2.

- 72 Honthorst (Gerhardt van, 1592-1660.) *D.* Man tuning a
 mandoline.

SIDE 3.

- 173 Chardin (J. B. S.) *F.* Fruit. S.
 208 Greuze (J. B.) *F.* Gensonné.
 69 Heyden (J. van der.) *D.* Landscape. Figures by A. van der
 Velde.
 53 Denner (B.) *Ger.* An old woman.

- 87 Ostade (A. van.) *D.* A school. S. & d. A. V. Ostade 16 . .
but is more in style of Isaac.
- 88 Ostade (I. van.) *D.* Interior.
- 154 Zorg? (H. M.) *D.* An inn.
- 117 Snyder (F.) *Flem.* Fish.
- 241 Rigaud (H.) *F.* Cardinal de Polignac. S.
- 235 Pater (Jean Bapt. Joseph, 1696-1736). *F.* La Toilette.
- 142 Teniers (D.) *D.* Landscape.
- *177 Chardin (J. B. S.) *F.* Still life. S. 1763.
- 65 Hals (F.) *D.* A Bohemian.
- 17 Il Tintoretto. *Ven.* B. V. M. and Child.
- 209 Greuze (J. B.) *F.* Fabre d'Eglantine.
- *179 Chardin (J. B. S.) *F.* Various utensils. S. 17 . .
- 48 Brueghel (J.) *Flem.* Landscape. S. 1600.
- *176 Chardin (J. B. S.) *F.* Copper fountain. S.
- 212 Lancret (N.) *F.* Actors of Italian Comedy.
- 263 Watteau (A.) *F.* Fête champêtre.
- *167 Callet (Antoine François, 1741-1823). *F.* Triumph of Flora.
- 136 Teniers (D.) *D.* Summer. S., D.T.
- 137 Teniers (D.) *D.* Winter. S., D.T.
- 251 Tocqué (L.) *F.* Dumarsais.
- 190 Drolling (M.) *F.* Woman at a window.
- 191 Drolling (M.) *F.* Man playing a violin.
- 152 Wonwerman (P.) *D.* Pilgrims. S., P.H.L.S.W.
- 163 Boucher (F.) *F.* The painter in his studio.
- 98 Rembrandt. Man's portrait. S. 1651.
- *184 Chardin (J. B. S.) *F.* Kitchen table, &c. S.
- 247 Robert (H.) *F.* Staircase and figures.
- 236 Pater (J. B. J.) *F.* Conversing in a park.
- 28 Murillo (B. E.) *Sev.* The poet Quevedo.
- 150 Voys (A. de.) *D.* Woman cutting a lemon.

- 237 Pater (J. B. J.) *F.* The bather.
- 86 Ostade (A. van.) *D.* Interior of an inn. S. & d. 1641.
- 166 Bourdon (Sébastien, 1616-71). *F.* An interior.
- 84 Ostade (A. van.) *D.* Reading.
- 38 Velasquez (D.) *Sev.* Philip IV.
- *238 Porte (R. de la). *F.* Still life.
- *92 Poel (Egberdt van der, working 1654). *D.* Man feeding fowls.
- 132 Teniers (D.) *D.* Guitar player. S.
- 234 Pater (J. B. J.) *F.* Actors in a park.
- 85 Ostade (A. van.) *D.* Reading the newspaper. S. & d. 1653.
- 202 Fragonard (Jean Honoré, 1732-1896). *F.* Storm.
- 29 Murillo (B. E.) *Sev.* Duke d'Ossuna.
- 170 Chardin (J. B. S.) *F.* Grace. Replica of No. 99 (Salle 19, p. 54).
- *77 Kalf (W.) *D.* Kitchen utensils.
- 116 Snyder (F.) *Flem.* Fish market. S.
- *261 Watteau (A.) *F.* L'Indifférent.
- 199 Fragonard (J. H.) *F.* Inspiration.
- 262 Watteau (A.) *F.* La Finette. Pendant to No. 261.
- 51 Champagne (P. de.) *Flem.* Jean Antoine de Mesme, President of the Parlement de Paris. S. 1653.
- 198 Fragonard (J. H.) *F.* Study.
- 126 Teniers (D.) *D.* Interior. S.
- 197 Fragonard (J. H.) *F.* Music. S. & d. 1769. On the back in old handwriting: "*Portrait of M. de la Bretèche, p. by F. in 1879, in one hour.*"
- 82 Ostade (A. van.) *D.* Man drinking. S.
- 83 Ostade (A. van.) *D.* Man reading. S.
- 122 Steen (J. van.) *D.* Family repast. S.
- 93 Pynacker (Adam, 1621-73). *D.* Mountain landscape.

SIDE 4.

- 80 Mol (Pieter van, 1599-1650). *Flem.* Head of a bishop.

24. L A N D I N G .

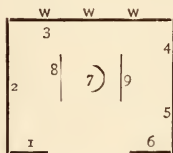
CASE 1.

- Fragments of Antique Sculpture, found in Carthage, Asia Minor, and the Punjaub.

CASE 2.

- *Gr.* and *Cypriote* Sculptures : Statuettes, Bas-reliefs.

25. A N T I Q U E B R O N Z E S .



Catalogue. Bronzes Antiques.

This room was formerly the Chapel. Steel gates, 16th Cent., from the Château Lafitte at Maisons-sur-Seine.

CASE 1.

- Candelabra and lamps.

CASE 2.

- 42 Head ; handle of a vase. Minerva.
- Cupids.
- Roman armour.
- Lamps.

- 338 Statuette ; incrusted with silver. Hercules. Inscription :—a dedication to Apollo ; period *Rom. Republic*. An example of the statue of one god being consecrated to another.
- *956 Large cock, found at Lyon. Probably placed near a statue of Augustus, with the attributes of Mercury.
- 10 Statue. Eyes incrusted with silver. Jupiter.
- 656 Head, found near Rome. Vespasian (A.D. 9-79).
- 734 Colossal finger, showing pieces inserted to repair flaws in the casting.
- 648 Bust. Nero Claudius Drusus, brother of Tiberias (B.C. 38-9).
- 637 Bust. Publius Cornelius Scipio (Africanus, B.C. 232-184.)
- 639 Bust. Octavia, wife of Marcus Antonius, sister of Augustus (B.C. 62-10). Found at Lyon, in foundations of a church, near the cathedral.
- 346 Statuette. Hercules. One of the first objects found at Portici.
- 640^{bis} Busts. Augustus and Livia. Executed between B.C. 27-14. Found at Neuilly-le-Réal, France, in 1815.
- 216 Statuette. Eyes incrusted with silver. Mercury sitting.
- *638 Bust. Lucius Cornelius Sylla (Consul, B.C. 88).
- *231 Statuette. Augustus as Mercury. Found at Bordeaux.
- 407 Disc, chiselled and repoussé. Chimæra in Etruscan style.

WINDOW 3.

— *Gr.* mirrors.

OPPOSITE WINDOW.

- * 71 Statue ; gilt. Apollo. Found near antique theatre at Lillebonne, France, in 1823.

CASE 4.

- *98 Statuette. Mars. Probably some historic personage : face recalls that of Ælius Verus.
- 172 Eros flying. Found at Sparta.

CASE 5.

- *277 Bust. Silenus. Found at Lyon, behind the cemetery of S. Irénée.
- 207 Hermaphrodite. Handle of vase, found in Lower Egypt.
- 319 Mask. Bearded Satyr. Handle of vase.
- 321 „ Beardless Satyr.
- 323 „ Young faun.
- 459 Head. Roma, in a helmet. Traces of gilding. Similar to those called “Strength,” archaic period ; and upon silver coins struck by the Republic.
- *414 Part of vase handle, ornamented with pearls. Siren with a bird’s body.
- 393 Statuette. Winged Pegasus.

CASE 6.

- 504 Votive hand presenting a palm.
- *439 Statuette. *Gr.* Achilles. Resembles the marble in the Naples Museum ; considered to be a reproduction of the Doryphorus of Polycletes.

CENTRE CASE 7.

- 174 Statuette. Eros walking. Resembles one at Berlin, found at Xante.
- 445 Statuette. Atys. Head and hand modern.
- 185 Eros holding a branch. Similar in style to those of Atys and Harpocrates.
- 498 Vase. Genii of the Seasons.
- 1 Circular bas relief ; cover of a pyxis. Minerva.
- Mirrors. *Fibulae*.
- Assyrian inscriptions, reign of Sargon.
- Fragments of gold, &c., from Cyprus.

CASE 8.

— Greaves. *Archaic Gr.*

— Armour. *Archaic Gr.*

626 Bust. Shaven slave. Form of head, nose, and mouth suggests the red Indian. Possibly the image of some Guancho or Carabbean who was carried by the currents to Europe, and given to Q. Metellus Celerus, pro-consul in Gaul, about B.C. 60 (*vide* Pliny, Nat. Hist. II., 67).

*627 *Prefericulum* (vase), in form of a young slave's head. Found at Gabii, near Rome.

CASE 9.

— Culinary vessels, scales, and lamps.

167 Medallion. Repoussé, chiselled and gilt. Venus standing; a little winged genius kneeling at her feet ties her sandals, while two others, flying, hold a wreath of flowers over her head; Eros standing presents a crown.

*494 Statuette. Vertumnus.

620 Square plaque; high relief, surmounted by a palm. A Gaul or Teuton trying to hold his horse, which is galloping away.

267 Group. Bacchus and a little Satyr. Found near Basel upon the site of Augusta Rauracorum.

*191 Statuette. Eros, winged. Repoussé and chiselled. Best *Gr.* style. Similar to one in the British Museum, found at Naples.

*110 Statuette. Aphrodite. Found at Sparta.

111 Statuette. *Archaic Etruscan.* Venus with four wings.

*655 Statuette. Nero (A.D. 37-68) young, bearing Britannicus on his left arm, after the manner of Hercules and Telephus.

632 Statuette. Alexander Gt. (B.C. 355-323).

357 Plaque of a *cista*. *Archaic Etruscan.* Hercules fighting Juno-Sispita.

252 Bas relief, open work; mirror handle. Scylla.

*25 Plaque. *Gr.* best period. Juno on a rock.

*456 Handle of a cup. *Etruscan*; best period. Lasa winged.

472 Statuette. A genius standing. Position of hand indicates that he held a cup.

DRAWINGS, PASTELS, MINIATURES, ENAMELS.

This collection consists of nearly 36,000 examples, but only 1,958 are exhibited. The MS. inventory fills 15 vols. folio. The numbers in each school are as follows :—

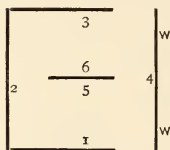
Drawings, Pastels, Miniatures.	{	Ital.	...	...	...	...	18,203
		F.	...	...	...	...	11,738
		Flem.	...	...	...	...	3,152
		D.	...	...	...	...	1,071
		Ger.... ..	...	...	...	...	802
		Unknown	...	...	...	...	198
		Span.	...	...	...	...	87
		Indian	...	...	...	...	82
		E.	...	...	...	...	11
Porcelain and Enamels	{	Chinese	...	...	...	...	9
			...	...	...	...	191
							<u>35,544</u>

It was commenced by Colbert, who bought the one formed by the banker Jabach, the principal purchaser of Charles I.'s gallery, dispersed in 1650-3. In 1671, Jabach, falling into pecuniary difficulties, offered his whole collection—bronzes, gems, marbles, furniture, plate, pictures, and drawings—to Louis XIV. for 581,025 fr. Colbert considered this sum "exorbitant," although it was admitted to be far below the price paid by the banker, who had given 52,275 fr. for 7 pictures only, whereas Colbert paid 80,000 fr. for 101. But it was a bad time for selling works of art—Correggio's *Antiope*, for which Mazarin had paid 25,000 fr., only costing Colbert 5,000 fr.—and Jabach was in such straits that he was prepared to accept any offer. His last letter upon the subject is pathetic in the extreme, pointing out the importunity of his creditors, and ending thus :—*"Considérés au nom de Dieu que ie me trouve entre le marteau et l'enclume, et que j'ay à faire à des gens avec qui il n'y a aucun quartier, ie vous en coniure de rechef du fond du cœur, estant, Monsieur."* . . . This letter decided Colbert, and he offered the needy banker 220,000 fr., which was immediately accepted. It is curious to find amongst the "refuse," valued at 3 fr. each, No. 382 (da Vinci), 315 (Raffaello), 114 (Michel Angelo), 420 (F. Lippi), all now in Salle des Boîtes (2nd floor, p. 255). From Colbert's time until the present day, the collection has been constantly increasing by purchases made at sales—especially those of Crozat, Mariette, and Baldinucci ; by pillage under Napoléon ; and by donations.

The Roman numerals refer to the numbers over the doors ; the others to those on the plan.

26. S A L L E I.

Italian Schools.

Catalogue. Dessins, 1^{re} partie. *Yellow.*

SIDE 1.

- 205 Credi (Lorenzo di, 1459-1537). Annunciation B.V.M.
 241 Mantegna (A.) Judgment of Solomon.
 373 Sch. of Perugino. Young man.
 — Pisano (Vittore, 1380?-1455-6). Horses.
 342 Signorelli (Luca, 1441-1523). Saint standing.
 346 Signorelli (L.) Crucifixion.
 372 Sch. of Perugino. Old man's head.
 — Pollajuolo (Antonio, 1433-98). Studies.
 — Cartoons by Le Brun.

SIDE 2.

- 207 Attribd. to Credi (L. di). Studies : 1. A Child. 2. B. V. M. and Child. 3. A child. Supposed to have formed part of Vasari's book ; or possibly by A. Verocchio, L. di C.'s master.
 256 Pinturicchio (B.) Man in armour on horseback.

SIDE 3.

- 369 Attribd. to Perugino. Old man's head. Or by L. di Credi.
- 232 Attribd. to Lippi (Fra F.) Two young men.
- 200 Credi (L. di). Study for head of S. Joseph in Adoration of the Shepherds, in the Accademia, Florence.
- 392 Attribd. to Vinci (L. da). Old man's head.
- 220 After Grandi (Ercole, 1450-1531). Way of the cross. G. painted this and two other subjects for High Altar Predella of S. Giovanni in Monte, Bologna ; now at Dresden, No. 148.
- *204 Credi (L. di). Old man.
- *371 Sch. of Perugino. Holy Family. According to Jabach, by Pinturicchio.
- 429 *Flor. Sch.* 15th Cent. Man draped.
- 4 Attribd. to Albertinelli (M.) B. V. M. If by A., of the period when he was working with Fra Bartolommeo.
- 364 Il Perugino. Head of B. V. M. Study for marriage of the V. in museum of Caen.

ABOVE.

- 263 Romano (G.) Coloured cartoon in tempera, for tapestry, executed at Bruxelles. *Les fruits de la Guerre*. This and Nos. 261-4 (in following rooms), were given by R. Cosway to Louis XIV. It is not known how the former became possessed of them ; but walking in the Louvre one day he noticed the baldness of the walls, and said to his wife, "How well my cartoons would look here." He had previously refused a large sum for them from some Russian. On the King's reception of them, he sent Cosway some Gobelins tapestry—the adventures of Don Quixote, after Coypel—which the latter gave to the Prince of Wales.

SIDE 4.

- 447 15-16th Cent. Bust of a man in a cloak.

SCREEN 5.

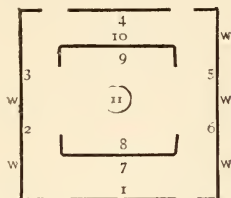
- 255 Pinturicchio (B.) Warriors.
- 230 Lippi (Fra F.) Man draped.
- 202 Credi (L. di). Young man's head.
- 210 Fra Angelico. Saint.

SCREEN 6.

- 368 Il Perugino. S. Jerome.
- *242 Mantegna (A.) Judith.
- 216 Gaddi (Taddeo, 1300-66). B. V. M. entering the Temple.
First sketch for fresco in the Capella Baroncelli, Santa Croce,
Florence.
- 199 Credi (L. di). Old man.
- 203 Credi (L. di). Head of a woman.
- 440 14th Cent. Saint.
- 422 *Flor. Sch.* 15th Cent. Study of a man.
- 423 Attribd. to Castagno (Andrea del, 1390-1457). Christ before Pilate.
- 418 15th Cent. Young man's head.
- 424 Botticelli or Baldovinetti (?) Subject unknown.
- *347 Signorelli (L.) Study of a man for fresco of Last Judgment in
Cathedral of Orvieto.
- 99 Attribd. to one of the Bellini. Young man's head.
- 344 Signorelli (L.) Saint. Squared for reproduction.
- 419 15th Cent. Young man's head.
- 343 Signorelli (L.) First study for a devil in fresco of Last Judgment,
Orvieto. Monogram L.S.
- 366 Il Perugino. Young woman's head. Pricked.

27. SALLE II.

Italian.



Catalogues. *Yellow.*

Dessins, Notice supplémentaire. *Grey.*

SIDE I.

- 390 Vinci (L. da). Woman's portrait. Pricked by himself.
- 116 Buonarroti (Michael-Angelo, 1475-1564). Study of a man. At the back some studies of drapery and verses.
- *312 Raffaello. Study for an avenging angel in the fresco Heliodorus, Vatican. Pricked. Probably part of the cartoon.
- *125 Buonarroti (M. A.). Study for dead Christ.
- *313 Raffaello. Study for second angel. See No. 312.
- *50 Sarto (A. del). Study for Dead Christ in the Entombment, No. 58, Pitti, Florence.
- *82 Fra Bartolommeo. Holy Family.
- 394 Sch. of da Vinci. Apostle sleeping.
- 138 Caldara (Polidoro, di Caravaggio, 1495?-1543). Men playing cards.
- 248 Il Parmigianino (Francesco Mazzola, 1504-40). Study for a portrait, in England (?).
- *323 Raffaello. S. Catherine of Alex. Pricked cartoon for No. 168, N. Gallery, London.
- 393 After da Vinci. S. Anne. Or by Daniele da Volterra.
- *136 Caldara (P.) Man sleeping.

ABOVE.

- 262 Romano (G.) Another cartoon of series, *Les Fruits de la Guerre*.
See No. 263 (Salle 26, p. 71).
— Studies by le Brun for staircase at Versailles.

SIDE 2.

- 127 After Buonarroti. Head of Cleopatra.
*54 After del Sarto. S. Anne kneeling.
308 Attribd. to Il Pordenone (Gio. Antonio Sacchiense, 1483-1540).
Man on horseback.
212 Attribd. to Il Franciabigio (Francesco di Cristofano, 1482-1525).
Man's head.
*44 Sarto (A. del). Adoration of the Magi. A painted sketch of
same subject in Palazzo Guadagni, Florence.
352 Il Bachiacca (Francesco Ubertini, d. 1557). Joseph's messenger leading
Benjamin away. Costumes 15th Cent. This and No. 353, formed
the cartoon of a picture which B. painted in the famous nuptial
chamber of the Borgherini, Florence, and which is now in
England. The room also contained sculptures by Baccio
d'Agnolo, and pictures by del Sarto and Pontormo, now in the
Pitti, and Uffizi, Florence. Vasari records (life of Pontormo)
the energy with which, during the siege of Florence, Margherita
Acciaiuoli protected her precious works of art from the rapacity
of Gio. Batt. della Palla, who had permission from the
Gonfaloniere, to carry them off to France, for François I.
*139 Caldara (P.) Fragment of an antique bas relief: bust of Polidoro
above it. Written near it: *Retrato de Polidoro*.
47-55 Sarto (A del). 1. Draped figure. 2. Old man's head. (Latter part
of Vasari's book?).
454 Attribd. to Il Correggio. Woman's head.

ABOVE.

- 1178 Mignard (Pierre, 1610-95). Pan and Syrinx. See No. 1179 (p. 75).

SIDE 3.

- *48 Sarto (A. del). A naked child.
86 Sarto, or Fra Bartolommeo (?). Man standing.
449 16th Cent. Standing bishop.

- *433 *Flor. Sch.* 16th Cent. Study of a man.
- 353 Il Bachiacca. Benjamin and his brothers begging Joseph's mercy.
See No. 352 (p. 74).
- *301 Attribd. to D. da Volterra. Christ leaving the tomb.
- *76 Fra Bartolommeo. B. V. M. and Child.
- *42 Sarto (A. del). Woman's head.
- *65 Bandinelli (B. di Michelagnolo, called Baggio, 1493-1560). Man
in costume of the period.

ABOVE.

- 1179 Mignard (P.) Salmacis and Hermaphrodite. This and No. 1178
(p. 74) from frescoes by A. Carracci in the Palazzo Farnese, Rome.

SIDE 4.

- 43 Sarto (A. del). Studies of dogs, for fresco in Villa di Poggio a
Cajano, The Egyptians carrying rare animals as tribute to Cæsar,
which was finished by A. Allori, 1582.
- 439 *Lom. Sch.* 16th Cent. Woman sitting.
- 59 Bandinelli (M.) Study of an ox.
- 126 After Buonarroti; in style of Pellegrino Tibaldi. Study from
Morning, Medici chapel, Florence.
- *137 Caldara (P.) Studies.
- 130 After Buonarroti. Day. See No. 126.
- 135 Caldara (P.) Men carrying heavy objects.
- 129 After Buonarroti. Night. See No. 126.

ABOVE.

- 264 Romano (G.) Another portion of Les Fruits de la Guerre (p. 71).

SIDE 5.

- 91 Il Sodoma (Giovanni Antonio Bazzi, 1477-1549). 1, Claudius.
2, Nero.
- *265 Romano (G.) 1. Dog. 2. Woman draped. 3. Winged figure.
1. David with Goliath's head.
- *49 Sarto (A. del). Studies of hands, arms, &c.

- 211 Il Franciabigio. Decoration for a chapel.
 89 Il Sodoma. 1, J. Cæsar. 2, Augustus.
 *134 Caldara (P.) Women in grief.
 305 After D. da Volterra. A Roman soldier.

SIDE 6.

- *258 Romano (G.) B.V. M. and Child, SS. Stephen, Jerome, Anthony, and George.
 450 16th Cent. Angels.
 303 After D. da Volterra. A soldier in Invention of the Cross, S. Augustino, Rome.
 221 Ligorio (Pirro, d. 1580). Woman and children.
 302 After D. da Volterra. Man from fresco, Descent from the Cross, La Trinita del Monte, Rome.

SCREEN 7.

- 75 Fra Bartolommeo. B. V. M. adoring Infant Christ.
 78 Fra Bartolommeo. Old man's head.
 39 Sarto (A. del). Studies of hands.
 63 Bandinelli. A woman sewing.
 290 Il Bagnacavallo (Bar. Ramenghi, 1484-1542). Infant Christ, B. V. M., S. Joseph, and an abbot. First idea for picture in Pinacoteca, Bologna.
 *41 Sarto (A. del). Man's head.
 259 Romano (G.) Venus and Vulcan.
 384 Vinci (L. da). Same model as young man, No. 382 (p. 260).
 335 Sch. of Raffaello. B. V. M. and Child, and S. John. Idea taken from Madonna del Cardellino, Uffizi, Florence.
 133 Sch. of M. Angelo. Crucifixion.
 46 Sarto (A. del). Study for head of S. Zacharia in Visitation B.V.M., in the cloisters of the Scalzo, Florence.
 81 Fra Bartolommeo. Man draped.

- *131 After M. Angelo. From cartoon at Pisa.
- *435 Attribd. to one of the Bellini. Young man.
- 330 After Raffaello, possibly by A. del Sarto. Adam and Eve turned out of Paradise. From fresco in the Loggia, Rome. The Angel is wanting.

SCREEN 8.

- 385 Vinci (L. da). An old man's head.
- 386 Vinci (L. da). A young man's head.
- *120 Buonarroti (M. A.) Christ crucified.
- 38 Sarto (A. del). Study for a man in fresco of Herodias in cloisters of the Scalzo, Florence.
- *377 Tiziano. Old man's head.
- 111 Buonarroti (M. A.) Study of a man.
- 51 Sarto (A. del). Studies for S. Catherine in Entombment. Supposed portrait of Lucrezia Fede.
- 37 Sarto (A. del). Study for Zacharias in fresco of S. John Bapt. in cloisters of the Scalzo, Florence.
- 388 Vinci (L. da). Bust of a woman.
- *316 Raffaello. Holy Family. Sketch for La Vierge aux Palmiers. Ellesmere G., London. In picture, S. John is in profile, and kneels.
- 383 Vinci (L. da). Study for Child Jesus in La Vierge aux Rochers, No. 460 (Salle 6, p. 37).
- 85 Fra Bartolommeo. Holy Family.
- 53 Sarto (A. del). 1. A monk. 2, 3. Hands. Fra Bartolommeo. 4. Study for Deposition from Cross, No. 64, Pitti, Florence.
- 121 Buonarroti (M. A.) B. V. M. and Child.
- 378 Tiziano. Old man's head.
- *236 Attribd. to Piombo (Sebastiano del, 1485-1547). Christ crucified.
- *115 Buonarroti (M. A.) Woman sitting. Re-touched by another hand.
- *327 Raffaello. Psyche presents Venus with the cup containing water of the Styx. For fresco in the Loggia Agostino Chigi, Rome.

SCREEN 9.

- 317 Raffaello. Study from nature for B.V.M. in No. 364 (Salle 3, p. 30).
 *118 Buonarroti (M. A.) Study for S. John in a Crucifixion.
 *79 Fra Bartolommeo. B. V. M. and Child.
 328 Raffaello. Allegorical figure, Commerce; one of the Caryatides in grisaille, in the chamber of the Heliodorus, Vatican.
 — Vinci (L. da). An old man's head.
 *376 Tiziano. Man holding a halbard.
 *322 Raffaello. Portrait of Bramante, for Dispute of the Sacrament, Vatican.
 *117 Buonarroti (M. A.) Dancing faun.
 — Vinci (L. da). Man's head.
 *314 Raffaello. From nature. First idea for Christ in cartoon, Charge to S. Peter, London. Collection at Windsor contains a drawing of the entire subject, but in the cartoon R. completely changed the expression and movement.
 *389 Vinci (L. da). Drapery.
 *34 Sarto (A. del). Study for Madonna del Sacco, in cloisters, Annunziata, Florence.
 77 Fra Bartolommeo. Flight into Egypt.
 *45 Sarto (A. del). Study of the nude.
 — Vinci (L. da). Cherub's head.

SCREEN 10.

- 122 Buonarroti (M. A.) Men carrying a corpse.
 *391 Vinci (L. da). Drapery study for figure of B.V.M.
 318 Raffaello. Study for Apostles at foot of mountain in Transfiguration, Vatican.
 *40 Sarto (A. del). Studies of a young man's head.
 *299 Volterra (Daniele Ricciarelli da, 1509-66). Study of the nude.
 *80 Fra Bartolommeo. Holy Family.
 88 Il Sodoma. Woman standing and draped.

- 113 Buonarroti (M. A.) B.V.M. and Child.
- 321 Raffaello. Head of the Eternal Father, for Dispute of the Sacrament, Vatican. Pricked for cartoon.
- 112 Buonarroti (M. A.) 1. Woman with child on her knee. 2. Christ rising from the tomb. First idea for picture by Marcello Venusti, of Mantova, from M. A.'s design.
- 387 Vinci (L. da). Woman's head.
- 83 Fra Bartolommeo. First idea for S. Paul, painted at Rome. The *pendant*, S. Peter, was finished by Raffaello.
- *35 Sarto (A. del). Dead Christ, B.V.M., and S. John Bapt.
- *298 Il Bagnacavallo. Studies of arms and hands.
- *52 Sarto (A. del). A laughing child. Study for Charity, No. 379 (Salle 6, p. 37).
- *237 Attribd. to Luini. Child's head.
- 32 Sarto (A. del). S. John. Study for No. 1112, B.V.M., SS. John and Francis, Uffizi, Florence.
- 238 Luini (B.) Child. Same model as No. 237.

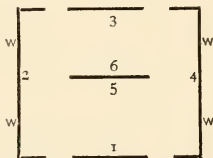
TURNING FRAME II.

- *1613 Raffaello. Jupiter embracing Love. Study for the picture, Palazzo Farnese, Rome.
- 1614 A woman at back of above, considered to be by Raffaello by Mariette, but differs in execution from No. 317, Screen 9; and 327, Screen 8, in this Salle (pp. 77-8).
- 1539-40 Sch. of Buonarroti. Projects for monument borrowed from Medici chapel, San Lorenzo, Florence.
- 1573 Lanfranco (Giovanni, 1581-1647). Decoration of a ceiling, Villa Borghese, Rome.
- 1698 Cano (Alonso, 1601-67). Project for an altar.
- 1633 Vasari (Giorgio, 1511-74). Ceiling decoration.
- 1705 Holbein (H.) Façade of a house.
- 1594 Primaticcio (Francesco, 1504-70). Project for the Valois tomb, S. Denis; much modified and finished by Germain Pilon many years later.

- 1623 Raffaello (Sch. of). Studies from Loggia, Vatican.
- 1570 Il Bibiena (Francesco Galli, 1659-1739). Box of Duc de Lorraine in Opera house, Nancy.
- 1569 Ditto. Begun in 1707, and finished 1709, this theatre was almost destroyed by King Stanislas, who carried away the decorations for the Luneville theatre. Nothing of it remains.
- 1630-1 Vasari (G.) Ceiling in hall of Alexandro de' Medici, Palazzo Vecchio, Florence.
- 1618 Sch. of Raffaello. Project for a monument. Statue imitated from Marcus Aurelius, on the Capitol, Rome.

28. SALLE III.

Italian.

Catalogue. *Yellow.*

SIDE I.

- *268 Primaticcio. Rebecca gives Eliezer to drink.
- 270 Primaticcio. Subject for a ceiling. Phœbus and Diana.
- 7 Il Correggio. Martyrdom of SS. Placida and Flavia.
- 214 Il Semolei (Battista Franco, 1498-1561). Faun playing a musical instrument. After an antique painting.
- 271 Primaticcio. Design for a ceiling. The Hours accompanying the Sun.

- 269 Primaticcio. Jacob presented to Isaac by Rebecca.
 26 Il Correggio. Head of an Angel.
 *280 Primaticcio. Two old men. Study for Henri II. Gallery, Fontainebleau.
 *281 Primaticcio. Charon, Cerberus and Plutus. Study for Henri II. Gallery, Fontainebleau.

OVER FIRE-PLACE.

- Primaticcio. Three frames.
 24 Il Correggio (?). Head of an Angel.
 197 Cigoli (Lodovico Cardi da, 1549-1613). Old woman's head.
 *272 Primaticcio. A woman sleeping, and children carrying fruits.
 215 Il Semolei. Faun playing a flute; two Bacchantes dancing. After an antique.
 *267 Primaticcio. Subject for a ceiling. The Eternal Father orders the Genii to lift the veil of darkness which covers the Universe.
 *273 Primaticcio. Nymphs, painted in fresco at Fontainebleau.
 213 Il Semolei. Christ calling the Apostles.
 30 Sch. of Il Correggio. Three children.
 286 Primaticcio. Study of a man. Decoration for a monument.
 *27 Il Correggio. Head of an Angel.
 72 Baroccio (Federigo, 1528-1612). Head of a girl.
 282 Primaticcio. Two old men. Studies for Henri II. Gallery, Fontainebleau.
 — Primaticcio. Cupid sleeping, and a woman. Studies for Henri II. Gallery, Fontainebleau.

ABOVE.

- Cartoons by le Brun.

SIDE 2.

- Old Boule cabinet.

SIDE 3.

- 18 Il Correggio. Vice.
 69 Baroccio (F.) Christ carried to the tomb.
 *6 Il Correggio. B. V. M. and Child.
 *28 Attribd. to Il Correggio. A child.
 22 Il Correggio. Studies of the nude.
 23 Il Correggio. Studies of the nude.
 190 Bronzino (after Il Pontormo). Bodies lying in a heap. Fragment of Deluge, painted by P. in a chapel, San Lorenzo, Florence.
 *20-1 Il Correggio. Studies of women.
 *8 Il Correggio. B. V. M. sitting upon clouds.
 142 Cambiaso (Luca, 1527-85). Woman standing.
 *15 Il Correggio. Child holding an eagle.
 17 Il Correggio. Virtue.

ABOVE.

- 261 Romano (G.) Prisoners. Part of *Les Fruits de la Guerre* (p. 71).
 — Cartoons by le Brun.

SIDE 4.

- *249 Attribd. to Parmigianino. Study of a woman.
 306 Il Tintoretto. Christ taken down from the cross.
 453 16th Cent. A painter sitting at his easel.

SCREEN 5.

- *10 Il Correggio. B. V. M. upon clouds. First idea for the cupola, Cathedral of Parma?
 252 Muziano (Girolamo, 1528-90). Two women kneeling.
 244 Il Parmigianino. Holy Family.
 74 Baroccio (F.) Young woman's head.
 *246 Il Parmigianino. Heads of young women.

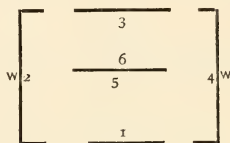
- *14 Il Correggio. Man playing Pan's pipes. Study for Marsyas in a composition, Apollo and Marsyas, painted by Correggio, on the top of a harpsichord, at the age of 25. Now in Palazzo Litta, Milano ; the flute being changed into a trumpet.
- *141 Veronese (P.) Head of a negro. Probably a study for the one in Repast at Levi's house, Accademia, Venice.
- 277 Primaticcio. Draped woman. Study for the Henri II. Gallery at Fontainebleau.

SIDE 6.

- *247 Il Parmigianino. Two women. Studies for the decoration of the Church of the Steccata, Parma.
- 233 Lomazzo (Giovanni Paolo, 1538-1600). Nude study of a man.
- *9 Il Correggio. Study for an Apostle, in the cupola of San Giovanni, Parma.
- *73 Baroccio (F.) Head of a man.
- 13 Il Correggio. Woman asleep ; Cupids flying.
- 140 Veronese (P.) Holy Family. On the back, V. explains that all sorts of positions have been chosen for this subject, and adds, "*It remains only to do what I have never seen. The Virgin will be standing near the cradle, occupied in dressing her Child. All about will be Angels, with fruits and flowers and instruments of music. Thus the Child will be half dressed, either in the cradle or not ; without figures of Joseph or Anne, but simply surrounded by Angels.*"
- *11 Il Correggio. S. John Bapt. First idea for part of the cupola of Parma Cathedral.
- 71 Baroccio (F.) Study for B. V. M. in La Vierge au Chat, N. Gallery, London.
- 274 Primaticcio. Subject for ceiling of Ulysses Gallery, Fontainebleau, La dance des déesses ; destroyed.
- *16 Il Correggio. Charity.
- 234 Lomazzo (G.) Two men.
- *12 Il Correggio. Venus drawn by Cupids.

29. SALLE IV.

Italian and Spanish.

Catalogue. *Yellow.*

SIDE I.

- *152 Carracci (A.) A satyr sitting. Executed in the Palazzo Farnese, Rome.
- 178 Carracci (A.) Head of a young boy.
- 167 Carracci (A.) Study of a man. This and No. 164 are sketches for the Martyrdom of Marsyas, Palazzo Farnese.
- 228 Il Padoanino (Ottavio Lioni, 1574?-1628). Head of a woman.
- 254 Palma Giovine (Jacopo Palma, 1544-1628). Saint kneeling crowned by a bishop.
- *97 Bella (Stefano della, 1610-64). Young prince on horseback.
- 362 Vanni (Francesco, 1563-1609). Nun's head from nature, taken after death. A contemporary inscription describes it as a portrait of La beata Pasitea Crogi.
- 349 Tempesti (Antonio, 1555-1630). A battle.
- *360 Vanni (F.) Head of a nun.

- 223 Il Padoanino. Portrait of Zuccherò. Written on drawing : Federico Succaro d'Urbino.
- 337 Santi di Tito (1538-1603). Woman sitting.
- 224 Il Padoanino. Portrait. At foot of drawing : *Sc Anteceduto de la grammatica Romano*, 1614.
- 179-80 Carracci (A.) Young man's head.
- *182 Carracci (A.) Study of left hand.
- 402 Zuccherò (Federico, 1543-1609). Interior of Chapel of San Lorenzo, Florence.

ABOVE.

- 397 Il Domenichino. Pope Urbano blessing S. Cecilia when expiring.
- Cartoons by Mignard and le Brun.

SIDE 2.

- Table. Old lac ; mounted *F.* 18th Cent.

SIDE 3.

- 457 Murillo (B. E.) S. Joseph and Infant Christ.
- *68 Il Guercino. Young man's head.
- 227 Il Padoanino. Man's portrait.
- *458 Attribd. to Ribera. S. Sebastian (?).
- 145 Carracci (A.) La Vierge à l'Écuelle.
- *407 Zuccherò (F.) Portraits.
- 297 Reni (Guido, 1575-1642). S. Andrew Corsini, according to Mariette.
- 194 Il Cavaliere d'Arpino (Guiseppe Cesari, 1560-1640). Three nude figures.
- *404 Zuccherò (F.) Taddio Zuccherò.
- 67 Il Guercino. S. Joseph and Infant Christ.
- *183 Carracci (A.) Study of a right hand.

ABOVE.

- 398 Il Domenichino. Fragment of No. 397 (p. 85).
 399 Il Domenichino. S. Cecilia carried to Heaven. These three cartoons were for pictures painted in the vaulting of the Chapel of S. Cecilia, S. Luigi dei Francesi, Rome.
 401 Il Domenichino. Old woman's head.
 — Cartoons by le Brun.

SCREEN 5.

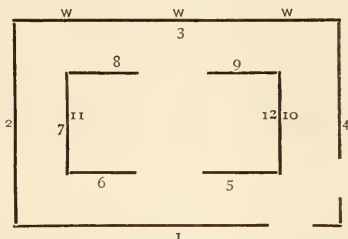
- 193 Il Cavaliere d'Arpino. Martyrdom of S. Paul.
 281 Reni (G.) Head of Christ.
 156 Carracci (A.) Ulysses receives the enchanted cup from Circe, the fatal effect of which is destroyed by Mercury dipping the herb Moly in it. Study for fresco, Palazzo Farnese.
 339 Schidone (Bartolommeo, 1580-1615). S. John Bapt. Mariette calls this the Study for the Holy Family, at Capo di Monte, Naples.

SCREEN 6.

- 363 Vanni (F.) Study of a monk.
 408 Zuccherò (F.) Bust of a woman.
 101 Bernini (Giovanni L., 1598-1680). Inscribed : Gio. Pietro Verney.
 222 Il Padoanino. Galileo. Inscribed : *Galileo galilei fiorentino ; Maggio 1624.*
 225 Il Padoanino. Inscribed : *Em̃nct^{mo} sig. card. Orsino.*
 226 Il Padoanino. Inscribed : *S. Pietro Paolo Melchior, 14 Aprile, 1615.*
 — Furniture, clocks, &c. F. 18th Cent.

30. SALLE V.

German, Flemish and Dutch.



Catalogue. Dessins, 2^e partie. *Bluc.*

SIDE I.

- 595 Teniers (D.) *D.* Dives. *S.*
- *604 Velde (A. van de). *D.* Sheep. *S.*
- *508 Dyck (A. van). *Flem.* Young boy's head.
- 617 Visscher (Cornelis de, 1629?-58?). *D.* A woman's portrait. *S.*
- 471 Berchem (N.) *D.* Sheep.
- 610 Velde (W. van de, 1633-1707). *D.* Naval battle. *S.*
- 484 Champaigne (P. de). *Flem.* Young man's portrait.
- 618 Visscher (C. de). *D.* Young woman. *S.*

ABOVE.

- Rubens (P. P.) *Flem.* Studies from Buonarroti's Sybils.
- 579 Rubens (P. P.) Adoration of the Magi.
- 581 After Rubens. Descent from Cross, Antwerp Cathedral.
- 590 Sadeler (Gilles, 1570-1629). *Flem.* Man's portrait
- *542 Rembrandt. *D.* Young woman.

SIDE 2.

- * 548 Rubens (P. P.) *Flem.* Baptism of Christ. Early work, probably executed in Italy under Buonarroti's influence.
- * 565 Rubens (after da Vinci). Battle of Anghiari. Reproduction of a portion of cartoon for picture in Palazzo Vecchio, Florence; never finished, and now quite destroyed.
- 509 Dyck (A. van). *Flem.* Man's head.
- 533 Millet (Frans, called Francisque, 1603, 4-79). *Flem.* Landscapes.
- 552 Rubens (P. P.) *Flem.* Minerva and Hercules repelling Mars.
- 619-20 Visscher (C. de). *D.* Heads of old women.

SIDE 4.

- 556-7 Rubens (P. P.) *Flem.* Study for a woman in Garden of Love, No. 1611, Madrid; small copy, No. 839, Dresden.
- 499 Dürer (A.) *Ger.* Young boy's head. S. & d. 1527.
- 538 Potter (P.) *D.* A sow.

SCREEN 5.

- 496 Dürer (A.) *Ger.* B. V. M. and Child. S.

SCREEN 6.

- 608 Velde (W. van de). *D.* Sea studies. S.
- 553 Rubens (P. P.) *Flem.* Archduke Albrecht on horseback.

SCREEN 7.

- * 505 Dyck (A. van). *Flem.* Diodorus van Thulden, law professor, Louvain University.
- 559 Rubens (P. P.) *Flem.* Studies of heads.
- * 506 Dyck (A. van). *Flem.* Man's portrait.
- * 554 Rubens (P. P.) *Flem.* Marie de' Medici. Study for Luxembourg series (Long Gallery 8, p. 42).
- * 507 Dyck (A. van). *Flem.* Man's head.
- 562 Rubens (P. P.) *Flem.* Children's heads.

SCREEN 9.

- 517 Holbein (H.) *Ger.* A left hand.
- 501 Dürer (A.) *Ger.* Old woman's head.
- 518 Holbein (H.) *Ger.* Right hand.

SCREEN 10.

- *626 Attribd. to R. van der Weyden. *Flem.* Christ upon the cross.
- *628 Sch. of Köln. 15th Cent. Figure sitting.

SCREEN 11.

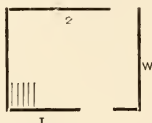
- 536 Netcher (G.) *D.* Young boy.
- 541 Rembrandt. *D.* Man kneeling.
- *543 Rembrandt. *D.* Lion approaching a dead man.
- 609 Velde (W. van de). *D.* A calm. *S.*
- 460 Bakhuisen (L.) *D.* Sea and ships.
- 544 Rembrandt. *D.* Lion putting his paw on a dead man.
- 539 Potter (P.) *D.* Pigs.
- 495 Dou (G.) *D.* His mother. *S.*, G. Dou, 1638.

SCREEN 12.

- 504 Attribd. to Dürer. *Ger.* Man's head.
- 526 Attribd. to Cranach (Lucas Sunder, 1472-1553). *Ger.* Man's portrait.
- *516 Holbein (H.) *Ger.* Bust of a young man. *D.* MDXX.
- *502 Dürer (A.) *Ger.* Bust of a child. *S.* & *d.* 1520.
- 500 Dürer (A.) *Ger.* Cardinal Albrecht von Mainz.
- 515 Holbein (H.) *Ger.* Man's head.
- 497 Dürer (A.) *Ger.* Drapery study for Christ in altar-piece at Heller. *S.* & *d.* 1508.

31. SALLE VI.

Pastels.

Catalogue. *Blue.*

SIDE 1.

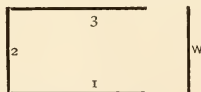
Staircase leading to 2nd Floor.

SIDE 2.

- 1247 Perroneau (Jean Bap., 1715?-83). *F.* Laurent_Cars, engraver.
 1298^{bis} Russell (John, 1774-1806). *E.* A little girl. *S.*, J. Russell,
 R.A., pixed 1798.

32. SALLE VII.

French. 17th Cent.

Catalogue. *Blue.*

SIDE 1.

- 736 Le Lorrain (C.) Landscape. *S.* 1664.
 *690 Courtois (Jacques, called Le Bourguignon, 1621-76). A battle.
 739 Le Lorrain (C.) Landscape.

SIDE 2.

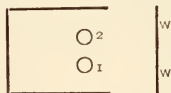
- 650-1 Blanchard (Jacques, 1600-38). B. V. M. and Child.

SIDE 3.

- *668 Bourdon (S.). B. V. M. and Child.
 669 Bourdon (S.) Descent from Cross. First idea for picture, S. Benoit, Paris.
 — Bureau and tables, mahogany and ormolu. *F.* 18th Cent.

33. SALLE VIII.

Italian, German, and French. 15th, 16th, 17th Cent.



Catalogue. *Grey.*

- Le Sueur (E.) *F.* Sketches for life of S. Bruno. (Salles 13, 14, p. 51.)

TURNING SCREEN 1.

- 1741 Goujon (Attribd. to Jean, 1515-72). *F.* Fontaine du Château d'Anet. Differs slightly from the one erected, No. 100, Salle Jean Goujon. R. S. (p. 248).

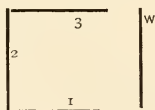
TURNING SCREEN 2.

- 1552 Carracci (A.) *Venus accroupie*, after the antique.
 1914 Vouet (Simon, 1519-1649). *F.* Study, Christ taken from the cross.
 *1612 Raffaello. Study of a figure in adoration. Executed in R.'s youth. It seems to be a reproduction of one of the ecstatic figures in Perugino's Adoration of the Shepherds.
 *1526 Fra Bartolommeo. B. V. M. and Child.
 *1529 Il Mecarino (Domenico Beccafumi, 1486-1551). A young woman and child.

- 1527 Fra Bartolommeo. Angels in adoration.
 1702 Dürer (A). *Ger.* Christ on the Cross. Study for engraved work, The Crucifixion. S. & d. 1523.
 1703 Dürer (A.) Study for book, "Proportions of the Human Figure."
 1624 Sarto (A. del). Young man standing.
 1525 Attribd. to Il Guercino. Arch of Titus, Rome.
 1522 Il Guercino. Holy Family.
 1523 Il Guercino. Study of dead Christ. Similar to one in Musée de Lille.
 1924 *F. Sch.* End of 16th Cent. Project for a fountain.
 1929 *F. Sch.* Commencement of 17th Cent. Head of Pallas, imitated from antique.
 1739 Gillot (Claude, 1673-1722). *F.* Arabesques.
 — Commodes ; br. gilt ornaments. *F.* 18th Cent.
 — Tables. *Flor.* Mosaic. 18th Cent.

34. S A L L E I X.

French. 17th, 18th Cent.

Catalogue. *Blue.*

SIDE 1.

- 982 Le Nain (one of the). Peasants.
 652 Blanchet (Thos., 1617?-89). B. V. M. and Child.

SIDE 2.

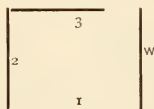
- 689 Corneille (Michel, 1642-1708). Head of B.V.M.
 825 Le Brun (C.) Study for Adoration of the Shepherds.

SIDE 3.

- 827 Le Brun (C.) Study for Infant Christ in Le Silence, No. 56,
Salle 17.
834 Le Brun (C.) Study for B. V. M. in Elevation of the Cross.
1295 Rigaud (H.) Hands.
— Commodes. *Flor.* Mosaic and ornolu. 18th Cent.

35. S A L L E X.

French. 17th, 18th Cent



Catalogue. *Bluc.*

SIDE 1.

- *1328 Watteau (A.) Scapin ; for Fêtes Vénétiennes.
1214 Oudry (J. B.) Landscape. Written on it : à *Arcueil*.
1339 Watteau (A.) A young woman.
711 Desportes (F.) The painter as a sportsman. First idea for No. 162,
Salle 19.
663 Sch. of Boucher. Cupids playing on clouds.
*657 Boissieu (Jean Jacques de, 1736-1810). Old woman's head.
655 Boissieu (J.) Old man's head.
*1327 Watteau (A.) Lady standing.
727 Fragonard (J. H.) Woman reading.

SIDE 2.

- 660 Bouchardon (Edme, 1698-1762). Vintage ; from a cornelian gem,
Le cachet de Michel Ange, in the Bibliothèque N., Paris.
- 812 Lancret (N.) A nun.
- 1329 Watteau (A.) Studies of men. The third in a mantle, is in
Les plasirs du bal.
- *1325 Watteau (A.) Heads.
- 1330 Watteau (A.) Figures in L'Assemblée galante. Hands in L'Amour
au theatre.
- *1324 Watteau (A.) Heads.
- *1326 Watteau (A.) Women.
- 753 Gillot (C.) Scenes from Italian comedy.
- 1331 Watteau (A.) Sketches. One is in Le Passe-temps.
- 1332 Watteau (A.) Peasants.

SIDE 3.

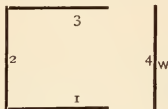
- 1337 Watteau (A.) Man's head.
- *731 Fragonard (J. H.) Heads.
- *984 Lépicié (Nicolas Bernard, 1735-84). The mother in La demand
acceptée. S.
- 1312 Loo (C. van). A laughing girl.
- *730 Fragonard (J. H.) Heads.
- 1333 Watteau (A.) Young women's heads.
- 1334 Watteau (A.) Musicians.
- *662 Boucher (F.) Young man.
- 1336 Watteau (A.) Sketches.
- 1335 Watteau (A.) A young woman from nature.

SIDE 4.

- 986 Le Prince (Jean Bapt. 1733-81). Russian lady.
- 688 Cochin (Charles Nicolas, 1715-90). Bal masqué, given by Louis
XIV., at Versailles, in 1745, upon the marriage of Dauphin and
Marie Thérèse.
- 1313 Loo (Jean Baptiste van, 1684-1745). Study of the nude.
- *— Commode. F. 18th Cent.

36. S A L L E X I.

French and English, 18th, 19th Cent.



Catalogue. *Blue.*

„ *Grey.*

SIDE 1.

- 1283 Prud'hon (P. P.) *F.* First idea for Assumption, painted for Tuileries Chapel, No. 458 (Salle 21).
- 1829 Ingres (J. A. D.) *F.* Portrait of himself. S. & d. 1835.
- 1908 Prud'hon (P. P.) *F.* Happy mother. First idea for No. 344, by Mlle. Mayer (Salle 19, p. 55).
- 1906 Prud'hon (P. P.) *F.* Justice and Divine Vengeance pursuing Crime. First idea for No. 459 (Salle 21, p. 59).
- 1830 Ingres (J. A. D.) *F.* Mon. Martin. S. & d. 1825.
- 1285 Prud'hon (P. P.) *F.* Angel of Divine Vengeance. First idea for picture for Palais de Justice, Paris.
- 777 Gros (A.) *F.* Francis I. and Charles V. at S. Denys. First idea for No. 276, Salle 19.
- 744 Gérard (F.) *F.* Young woman's head.

SIDE 2.

- 762 Granet (F. Marius, 1775-1849). *F.* Versailles.
- 747 Géricault (J. L.) *F.* Horses.

- 760 Granet (F. M.) *F.* Dinner in refectory of San Benedetto, Subiaco.
- 790 Isabey (Jean Bapt., 1767-1855). *F.* Grand staircase, Louvre, constructed by Percier and Fontaine. S. & d. 1817.
- 761 Granet (F. M.) *F.* Orangery, Versailles.

SIDE 3.

- 1856 Isabey (J. B.) *F.* Mme. Thiéron and Isabey. S. & d. 1806.
- 1719 Delacroix (F. V. Eugène, 1798-1863). *F.* Education of Achilles. Study for picture in library, Chambre des Députés, Paris.
- 751 Géricault (J. L.) *F.* Study for Barberi Races, Corso, Rome.
- 757 Girodet-Trioson (Anne Louis, 1767-1824). *F.* Study for death of Phèdre, in Firmin Didot's edition of Racine.
- *1284 Prud'hon (P. P.) *F.* Triumph of Venus.

ABOVE.

- 706 David (J. L.) *F.* Oath of the Jeu de Paume ; intended for Salle de J. de P., Versailles.

SIDE 4.

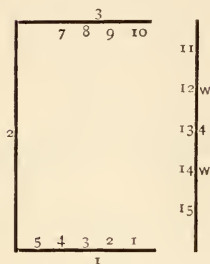
- 659 Bonnington (R. P.) *E.* Statue of B. Callegari, Piazza San Giovanni e Paolo, Venice.
- 1723 Delacroix (E.) *F.* Lion's head.
- 658 Bonnington (R. P.) *E.* Odalisque aux Palmiers.

IN DOORWAY.

- 1235 Percier (Charles, 1764-1838). *F.* After the bas-reliefs by Riccio, which ornamented the Torriani tomb, S. Fermo, Verona ; now in Salle Michel-Ange. R.S. (p. 243).
- 1236 Percier (C.) *F.* A building consecrated to the Arts.
- Furniture ; old Japanese lac.

37. SALLE XII.

Miniatures.



Catalogues. *Blue.*

„ *Yellow.*

„ *Grey.*

SIDE 1.

On Vellum.

- 461 Bauer (Johann Wilhelm, d. 1641?). *Ger.* A pope going to S. Giovanni-Lateran, Rome.
- 468 Bauer. The Flight into Egypt; after Elsheimer, No. 159, Long Gallery 9.
- 467 Bauer. Sea port.
- 469 „ Landscape; imitated from the Sch. of Carracci.
- 463 „ Naples.
- 464 „ Sea-piece.
- 465 „ Square with a palace.
- 466 „ Landscape and sea coast.
- 462 Procession of a Grand Seigneur, with guards and spahis. S., I. W. Baur, fecit, 1634.

FRAME 2.

On Ivory.

- 1242 Perin (Lié Louis, 1753-1817). *F.* Portrait of himself.
 1237 Perin (L. L.) Mme. Gavet Perin, his sister.
 1243 „ „ The painter when young. *S.*
 1238 „ „ Mme. la Duchesse de Larochefoucault.
 1241 „ „ The painter's mother.
 1240 „ „ Mme. Pinson. *S.*
 1245 „ „ The painter's wife, aged 11.
 1300 Saint (Daniel, 1778-1847). *F.* An old man. *S.*

ABOVE.

- 1290 Prud'hon (P. P.) *F.* Venus.
 1291 „ „ „ Cupid kneeling.
 1292 „ „ „ Minerva?
 1293 „ „ „ Cupid in clouds. These and Nos. 1288-89
 (opposite) executed for Hotel of Queen Hortense.

SIDE 2.

Drawings and Water Colours.

- 1387 *F. Sch.* End of 16th Cent. Henri de Lorraine, Duc de Guise
 (Le Balaféré).
 1721 Delacroix (E.) *F.* On the alert.
 1392 *F. Sch.* End of 16th Cent. Woman's portrait.
 1385 *F. Sch.* End of 16th Cent. Duc de Montpensier (?).
 1722 Delacroix (E.) *F.* Lion devouring a horse.
 1386 *F. Sch.* End of 16th Cent. Man's portrait.
 820 Tour (Maurice-Quentin de la, 1704-88). Portrait.
 1353 *F. Sch.* End of 16th Cent. Man's portrait ; reign of Charles IX.
 1576 Monaco (Lorenzo, di Giovanni, commencement of 15th Cent.)
Ital. Vellum. An initial A.

- 1734 Géricault (J. L.) *F.* An idyl.
 *1886 Marilhat (Prosper, 1811-47). *F.* A caravan.
 1735 Géricault (J. L.) *F.* Leda.
 *1904 Prud'hon (P. P.) *F.* Psyche carried off by Zephyrs.
 1905 Prud'hon (P. P.) *F.* Cupid and Psyche.
 1736 Géricault (J. L.) *F.* Cavalry skirmish.

SIDE 3.

FRAME 6.

French painted Enamels.

- 1503 18th Cent. Louis XIV.
 1502 18th Cent. Man's portrait.
 1432 Augustin (Jean Bapt. J., 1759-1832). The painter.
 1510 18th Cent. Soufflot, architect of Panthéon, Paris.
 1505 18th Cent. Louis XIV.
 1496 Thouron (Jacques, 1737-90?). Franklin.
 1506 17-18th Cent. Antoine Arland, miniature painter.
 1434 Boit (Charles, 1663-1727). The Regent. S.
 1511 18th Cent. Catherine II.
 1495 Rouquet (André, 1703?-59). Marquis de Marigny.
 1504 18th Cent. Louis XIV.
 1509 18th Cent. Louis XV.
 1513 19th Cent. Young girl. From an *E.* picture.
 1499 17th Cent. After van Dyck. Henriette de France, wife of
 Charles I. of England.
 — Louis Philippe and Marie Amélie.

FRAME 7.

French painted Enamels.

- 1493 Style of Petitot. Catalogued 1820, as Mlle. Dupré.
 1494 Style of Petitot. Mlle. de Montpensier(?), from a picture by
 Regnesson.

- *1481 Petitot (Jean, 1607-91). Supposed to be Claude Sarrau.
 1447 Petitot. After P. de Champaigne. Cardinal Richelieu.
 1508 18th Cent. The Regent.
 1498 Weyler (Jean Baptiste, 1745?-91). Comte d'Angiviller.
 1480 Petitot. After Beaubrun. Mlle. de Longueville, Duchesse de Nemours.
 1479 Petitot. Marguerite de Lorraine, Duchesse d'Orléans.
 1490 Attribd. to Petitot. After Mignard. Marquis de Barbezieux, son of Louvois.
 1478 Petitot. After Rembrandt. R.'s wife (?).
 1492 Imitation of Petitot. After van Dyck. Catalogued 1820, as Ninon de Lenclos; and engraved by Morin, as Lady Jane Grey!
 1489 Attribd. to Petitot. Called Hortense Mancini, Duchesse de Mazarin; but not like Lely's portrait, of later date.
 1507 18th Cent. After a pastel by Kneller. Peter the Great.
 1491 Imitation of Petitot. After medallion by Juste d'Egmont. Charlotte M. de Daillon du Lude, Duchesse de Roquelaure.

FRAME 8.

F. Painted Enamels.

- 1433 Boit (C.) After Blanchard. Charity. S.
 1435 „ After Rigaud, No. 475, Salle 19, S.
 1436 „ Unknown portrait.

FRAME 9.

French painted Enamels.

- 1483 Attribd. to Petitot. Louis XIV.
 1482 Attribd. to Petitot. After P. de Champaigne. Anne d'Autriche.
 1442 Petitot. After le Brun. Louis XIV. in armour.
 1488 Attribd. to Petitot. After C. Lefebvre. Charles de Sante Maure, Duc de Montausier.
 1440 Petitot. After Mignard. Louis XIV.
 1501 18th Cent. Louis XIV.

- 1439 Petitot. After Mignard. Anne d'Autriche.
- 1500 17th Cent. Monsieur, brother of Louis XIV. These three enamels are fixed upon a mother-of-pearl medallion, enriched with a crown and ornaments of gold, and precious stones; executed 17th Cent., in honour of Anne d'A. and her two sons.
- 1487 Attribd. to Petitot. Mme. de Deshoulières (?). Bears no resemblance to that by E. S. Chéron.
- 1477 Petitot. After D. Beck. Queen Christina of Sweden.
- 1476 Petitot. Mme. de Montespan (?).
- 1465 Petitot. After Mignard. Henri-Jules de Bourbon, Duc d'Enghien, son of Grand Condé.
- 1475 Petitot. Mlle. de la Vallière (?). Bears no likeness to portrait by Larmessin.
- 1486 Attribd. to Petitot. Comtesse de la Suze (?).
- 1485 Attribd. to Petitot. Marquise de Thianges (?).
- 1446 Petitot. After Nanteuil. Grand Dauphin, son of Louis XIV.
- 1474 Petitot. Jean Chardin, traveller (?).
- 1484 Attribd. to Petitot. Maréchal de Villars (?), but unlike others of him.
- 1437 Petitot. After P. de Champaigne. Anne d'Autriche.

FRAME IO.

French painted Enamels.

- 1461 Petitot. Man's portrait.
- 1443 Petitot. After Baubrun. Marie Thérèse.
- 1441 Petitot. After Mignard or Le Brun. Louis XIV.
- 1454 Petitot. Mon. de Malezien (?). Unlike the one in the Bibliothèque N., Paris.
- 1450 Petitot. Duchesse de Montbazon (?). Unlike authentic ones.
- 1456 Petitot. Mme. de Sevigné (?). Unlike a pastel by Nanteuil.
- 1449 Petitot. Mme. de Combalet, Duchesse d'Aiguillon (?). Unlike engraved portraits by Moncornet and Langot.
- 1451 Petitot. Duchesse de Fontanges (?). Unlike that by Larmessin.
- 1453 Petitot. Engraved as Mme. de Maintenon, but doubtful.

- 1458 Petitot. After van Dyck. Algernon Percy, Duke of Northumberland. Catalogued in 1820, as Gaston, Duc d'Orléans.
- 1455 Petitot. After Mignard. Mme. de Maintenon.
- 1452 Petitot. After Mignard. Messire Balthasar Phelypeaux, Marquis de Châteauneuf.
- 1460 Petitot. Unknown.
- 1457 Petitot. Frédéric Armand, Comte de Schomberg, Maréchal de France (d. 1690).
- 1459 Petitot. After Beaubrun. Marie Jeanne Baptiste de Savoie.
- 1448 Petitot. Mme. de Combalet.
- 1473 Petitot. Princesse de Condé (?). Unlike those by Moncornet.
- 1444 Petitot. Somewhat altered from portrait by Beaubrun, of Marie Thérèse.
- 1472 Petitot. Catalogued 1820, as Mme. de Maintenon as Scarron's widow ; but on no authority.
- 1445 Petitot. Marie Thérèse.
- 1470 Petitot. After Bon Boulogne. Paul Jules de la Porte, Duc de la Meilleraye.
- 1469 Petitot. Unknown portrait of a lady.
- 1471 Petitot. Elizabeth, daughter of Gaston d'Orléans, and wife of J. L. de Lorraine, Duc de Guise.
- 1468 Petitot. Mme. de Ludre (?) as the Magdalen. Unlike portrait by Larmessin.
- 1467 Petitot. After Juste d'Egmont. Louise Marie de Gonzague, Queen of Poland.
- 1466 Petitot. Anne de Bavière, wife of Duc d'Enghien. (No. 1465, Frame 9, p. 101).
- 1438 Petitot. After Mignard. Anne d'Autriche.
- 1462 Petitot. After Mignard. Anne M. L. d'Orléans, Queen of Spain.
- 1463 Petitot. Comte de Grignan (?). Unlike portrait by Largillière.
- 1464 Petitot. After Mignard (?). Marie A. de Bavière, Dauphine. Catalogued in 1820, as Duchess of Portsmouth.

ABOVE SIDE 3.

- 1288 Prud'hon (P. P.) Euterpe playing a lyre.
1289 Prud'hon. Pandora. See No. 1290 (p. 98).

SIDE 4.

Wall II. On Vellum.

- 1349 *F. Sch.* 16th Cent. Crucifixion.
1373 *F. Sch.* 16th Cent. Inscribed : Paul-de-stver-s-de-S-Maigrin.
1707 *Flem. Sch.* 17th Cent. Anne, Princess of Orange, daughter of Maurice de Saxe. Inscribed.
683 Sch. of Clouet. François I. Copy of No. 667, by Clouet, Uffizi, Florence.
*1343 *F. Sch.* 15th Cent. Possibly by Jean Foucquet. S. Geneviève.

WINDOW 12.

DRAWINGS.

- 800 Lagneau or Lanneau. Commencement of 17th Cent. *F.* Young woman.
1860 Lanneau. Old man.

BETWEEN WINDOWS. 13.

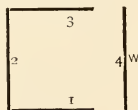
On Vellum.

- 636 *Flem. Sch.* 15th Cent. Retouched a century later. Costumes of old Dukes of Bourgogne, their wives and families. Inscribed.
443 *Ital. Sch.* 15th Cent. Portions of a book of Hours.
635 *Flem. Sch.* 15th Cent. Young woman holding a falcon.
641 *Ger. Sch.* Commencement of 17th Cent. An Emperor of Germany on throne.
623 Werner (Joseph, 1637-1710). *Ger.* Louis XIV. as Apollo in the chariot of the Sun, preceded by Aurora, and attended by the Hours.
624 Werner (J.) *Ger.* Diana reposing after the chase.
622 Werner (J.) *Ger.* Louis XIV. as Apollo, vanquisher of the Python.
198 Clovio (Guilio, 1498-1578). *Ital.* S. Peter receiving the keys. Appears to be a design of G. Muziano.
442 *Ital. Sch.* 15th Cent. Portions of book of Hours. No. 4. *F. Sch.*

- 1344 *F. Sch.* 15th Cent. A sitting of Rom. Senate, in costume of 15th Cent. Cato pronouncing an oration in favour of the law Oppia, which the Tribunes wished to abolish. Part of a MS. Rom. History.
- 478 Bol (Hans, 1634-1593). *Flem.* Christ preaching. S. and d. 1589.
- 1718 Decamps (Alex. Gabriel, 1803-60). Little sailors.
- 1743-1828 Between this and next room, a series of studies by François J. Heim (1787-1865), for No. 786, Salle 21; Charles X. distributing medals to artists after Salon of 1824.

38. SALLE XIII.

French, 16th and 17th Cent.



Catalogue. *Blue.*

SIDE 1.

- 1396 17th Cent. Man's portrait. Inscribed : *Mars*, 1606 (*Micy*?).
- 720 Monstier (Daniel du, 1574-1646). A widow.
- 682 Clouet (F.) Old man.
- 1364 16th Cent. Inscribed : *La belle Mad. de Larchan. Anno ætatis sue 67.*
- 1351 16th Cent. Duc d'Angoulême, 3rd son of François I. and Claude.
- 801 Lanneau. Man's portrait.

SIDE 2.

- 1388 End of 16th Cent. Woman, costume Henri IV. Written on it : *Mlle. de Frionville, femme de M. de Latour.*
- *1342^{bis} End of 14th Cent. Altar frontal, on silk. Given by Charles V. or VI. to Narbonne Cathedral. In border, Charles V. and Jeanne de Bourbon.
- 1384 End of 16th Cent. Maréchal de la Grange d'Arquien, time of Henri IV.

SIDE 3.

- 1395 End of 16th Cent. Man's portrait.
 722 Du Monstier. Written on it by himself: *Ce 30 Septembre, 1608*; and by another: *C'est le fils aîné de M. le Président Le Faure. On l'appelloit M. de Morsan.*
 721 Du Monstier. Young woman.
 *725 Du Monstier. Young man.
 *804 Lanneau. Young man.
 *717 Du Monstier. N. Brulart, Marquis de Sillery, Chancellor of France. Written on it: *Ce samedi 26 de Novembre, 1605.*
 805 Lanneau. Old woman laughing.
 716 Du Monstier. Duc de Longueville in 1632.
 807 Lanneau. A magistrate.
 724 Du Monstier. A nun. Written on it: *Ce 22 d'Octobre, 1615. De son aage de 68.*
 723 Du Monstier. Head of a woman.
 394 End of 16th Cent. Young man.

SIDE 4: WINDOW.

LEFT.

- 1201 Nanteuil (Robert, 1625?-78). Portrait of man in robes of a Conseiller du Parlement.
 726 Errard (Charles, 1601?-89). Mon. de Chambray, brother of Mon. de Chantelou.
 *1172 Mellan (Claude, 1598-1688). Simon Vouet.

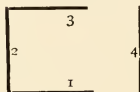
RIGHT.

- 684 Sch. of Clouet. Vellum. François I.
 *685 Sch. of Clouet. Vellum. Woman's portrait.
 *1202 Nanteuil (R.) Young man.
 1204 Nanteuil (R.) Pastel. Dominique de Ligny, Bishop of Meaux.

- 1173 Mellan (C.) Pierre Dupré.
 1200 Nanteuil (R.) Vellum. Written on it : *Robert Nantiueil ad vivum delinea: M. Antoine Furetière, né à Paris le . . . 1620, décédé le 14 May, 1688.*
 1199 Nanteuil (R.) Aged woman.
 — Studies of birds.
 — Old lac furniture.

39. SALLE XIV.

French Pastels.

Catalogue. *Blue.*

SIDE 1.

- 680 Chardin (J. B. S.) Painter's wife ; drawn at age of 76. S. & d. 1775.
 1287 Prud'hon (P. P.) Mlle. Mayer, painter.

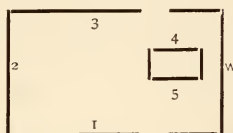
SIDE 3.

- 678 Chardin (J. B. S.) Himself at 72 years of age. S. & d. 1771.
 1907 Prud'hon (P. P.) A young woman.
 679 Chardin. Himself at 72 years of age. S. & d. 1775.
 — Bureau. *F.* Marquetry. 18th Cent.
 — Clocks. *F.* Inlaid plaques Sèvres biscuit.
 — Bronzes.

Here a door leads to the collection of M. Thiers, not yet arranged.

40. SALLE.

Ivories.



A.	refers to Catalogue,	Série A.	Ivories.
L.	„	„	Don de Mon. L. Lenoir.
B.	„	„	Série B. Bois Sculptés, &c.
G.	„	„	„ G. Faïence Italienne.

SIDE I.

- A. 72 Coffers. Lock, chain, bands, and key, silver. 14th Cent. Some of subjects taken from Romance of Perceval le Galois : same as two MSS. in Bibliothèque N., Paris (Nos. 430, 7536), of same date.
- „ 36 Diptych. 14th Cent. Annunciation ; Infancy of Christ ; Flagellation ; and Calvary.
- „ 107 Comb. 12th Cent. Samson fighting Lion ; foliage.
- „ 6 Statuette. 15th Cent. B. V. M. and Child.
- „ 1 Statuette. 12th Cent. Clovis I. Personage under King's foot is Paganism crushed. Church in his hand, either Notre Dame, Reims, where he was baptised, or SS. Peter and Paul (S. Geneviève), where he was buried A.D. 496.
- „ 7 Statuette. *Ital.* 15th Cent. Saint.
- „ 50 Triptych in form of statuette. 15th Cent. *Closed* : B. V. M. *Open* : subjects from Life of Christ.

- A. 135 Powder horn. 16th Cent. Possibly by Jean Goujon.
 „ 82 Marriage coffer; wood, inlaid bone, and marquetry. *Ven.* 15th Cent.
 „ 76 Coffin. 15th Cent.
 L. 287-8 Statuettes; high relief. *F.* 17th Cent. Genii of the Gardens.
 „ 282-5 Statuettes, belonging to crucifixes. *F.* 17th Cent. B. V. M. Mother of Sorrows, and S. John Bapt.
 A. 17 Statuette. End of 16th Cent. Mercury. On plinth, Strength and Truth.
 „ 168 Staff of a confraternity. 15th Cent. Young man and woman embracing; *behind*, Death with scythe. Legend: *En moi vous mires tes qu ie sui seres.* (*In me, see yourselves. As I am, such will you be.*)
 „ 152 Two knives of King René's carver (1408-80). 15th Cent.
 „ 48 Triptych, or re-table of a portable altar. *Ven.* 16th Cent.

SIDE 2.

- „ 47 Re-table of Poissy. Bone and marquetry. *Ital.* End of 14th Cent. *Left wing*: Legend of S. John Bapt. *Right*: Legend of S. John Evan. *Centre*: Legend of Christ. *On base of corner pilasters*: the donors, Jean de Berry, brother of Charles V. and Jeanne, Comtesse d'Auvergne, and de Boulogne, his second wife; and their patron saints.
 B. 81 Chest. Oak. Commencement of 16th Cent.

SIDE 3.

- L. 292 Case. Wood; brown leather and gilt ornaments. Contains knife, fork, spoon; ivory handles. *F.* 17th Cent.
 A. 146 Chess man. 12th Cent.
 L. 289 Bas relief. *Ger.* 17th Cent. Ecce Homo.
 A. 126 Vase. Statuette and crest, silver gilt. *Flem.* D. 1635. Triumph of Silenus.
 „ 127 Lower part of a drinking cup. 17th Cent.

- A. 128 Lower part of a drinking cup. *Flem.* 17th Cent. Interior :
17 June, 1766, written in ink.
- L. 291 Cup. Mounted silver gilt. *Flem.* 17th Cent.
- A. 87 Coffers. *Indian.* 17th Cent. Adam and Eve in Paradise.
- „ 156-8 Clasp knives. 17th Cent.
- „ 174 Shuttle. 17th Cent. A water nymph, cupids, &c.
- „ 21 Statuette. 16th Cent. Woman leaving a bath.
- „ 15 Statuette. 16th Cent. S. Clara of Assissi.
- „ 163 Spoon and fork. 17th Cent.
- „ 161 Knife. 17th Cent. Charity.
- „ 175 Skating shoe. Decorated with arabesques, and opening by a
hinge. *Flem.* 17th Cent. D. 1680. Adam and Eve
leaving Paradise, Abraham's Sacrifice, and Last Judgment.
- L. 286 Crucifix. Ebony. *F.* Commencement of 17th Cent. Arms
raised in the Jansenist manner.
- A. 23 Statuette. 17th Cent. Bishop holding crozier and ciborium.
- „ 24 Statuette. 17th Cent. Pope giving the benediction.
- „ 141 Archer's belt. *Ital.* 16th Cent. Combat of Centaurs and
Lapithæ. Engraved in black. D. inside 1560.
- „ 164 Knife and fork. *Flem.* 17th Cent. Case belonging to these
is in Salle 41, Case 2, No. 286 (p. 118). D. 1595.
- „ 120 Elephant's tusk, with silver rings. 12th Cent.
- „ 183 Cautle, or saddle back, trimmed red velvet. Costumes reign
of Henri IV.
- „ 80 Coffers. 15th Cent. Birth of Christ, Crucifixion. Lock, iron
gilt, with arms of House of Orléans and Lorraine. 18th
Cent.
- „ 53 Plaques. Binding of a *Gr.* MS. 12th Cent. MS. was the
Life of S. Denys, the Areopagite; and was given to the
Abbey of S. Denys by the Emperor Paleologus.
- „ 74 Coffers. End of 14th Cent. Lock, handle, and mountings of
cover, oxidised silver. Subjects from Romances of Chivalry.

- A. 121 Elephant tusks. Tassels and silver bands. *Oriental*. 14th Cent.
- „ 115 Rosary. *Ital.* 16th Cent. Each triangular bead represents three heads.
- „ 3 Statuette. *F.* 14th Cent. B. V. M. Head covered with a *dominical*, enriched with precious stones. The *dominical* was a veil worn by women in church from 8th to 11th Cent., but seen on statues of B. V. up to 14th Cent.
- „ 2 Group. *F.* 13th Cent. Coronation B. V. M. Costumes, style of those worn at court at marriage of Philippe le Hardi, son of S. Louis, and Marie, daughter of the Duc de Bar (1274). Probably the artist's idea of glorifying the event, and of flattering the King. Hands of B. V. modern.
- „ 4 Statuette. 14th Cent. B. V. M. and Child.
- „ 31 Bust. 16th Cent. Diane de Poitiers (1500-66).
- „ 32 Bust. 16th Cent. A buffoon. Jester's insignia at the Fête des Fous, at Dijon.
- „ 138 Powder horn. 16th Cent.
- B. 91 Wardrobe. Oak. 16th Cent.

CASE, SIDE 4.

- A. 105 Bas relief. End of 16th Cent. Attribd. to Opstal (Gérard van, 1594-1668). Centaurs.
- „ *102 Bas relief. End of 16th Cent. Opstal (G. van). Cupids and young Satyr. S.
- „ *104 Bas relief. End of 16th Cent. Opstal (G. van). Triton and Nymph. S.
- „ 106 Bas relief. End of 16th Cent. Attribd. to François du Quesnoy, called F. Flamand (1594-1643). Child holding a cup to the lips of Silenus.
- „ 97 Oval medallion. 17th Cent. Woman holding a flower.
- „ 96 Medallion. 17th Cent. Venus and Adonis.
- „ 94 Oval medallion. *Ital.* 16th Cent. Woman with hair in a net.

- A. 92 Oval medallion. 16th Cent. Acis and Galatea.
- „ 143 Rappee. 17th Cent. Beggar with wooden leg on crutches.
- L. *290 High relief. 18th Cent. Nymphs, Satyrs and Cupids. Once belonging to Madame de Pompadour.
- A. 144 Rappee. 17th Cent. Personages of old Italian comedy.
- „ 112 Comb. 16th Cent. Adoration of Wise Men, and Annunciation.
- „ 68 Handle (of mirror?). 17th Cent. Woman holding a small dog.
- „ 99 Bas relief on gold ground. *Greco-Russian*. 15th Cent. S. George and Dragon.
- „ 90 Oval medallion. 16th Cent. The Eternal Father blessing B. V. M.
- „ 95 Round medallion. 16th Cent. Combat of Jesters.
- „ 181 Round medallion. Opaque amber. Legend: *S. Shermar, actatis. Suae XXXII. Ano 1555*. Arms of patrician family of Schermeir or Shermar, of Ulm. On other side, legend: *H(odie) m(ihi) cras tibi memento mori*. (*To-day it is I, to-morrow thou, remember that thou must die.*)
- „ 110-12 Combs. End of 15th Cent. Arabesques and openwork.
- „ 62 Mirror case. 14th Cent. A knight offers a crown of flowers to a lady holding a dog. Above: *En gré*.
- „ 101 Bas relief. End of 16th Cent. Leda and Swan.
- „ 45 Diptych. Painted and gilt. 16th Cent. Nativity and Adoration of Magi.
- „ 49 Diptych. 15th Cent. Angels supporting a censer. Fleur de lys ornaments prove that it belonged to a royal chapel.
- „ 136 Powder horn; mounted, damascened iron and silver. 16th Cent. Peace, War, and a Faun.
- „ 100 Bas relief. 16th Cent. Martyrdom of S. Catherine.
- „ 98 Bas relief. 15th Cent. Samson armed with the ass's jawbone, and Judith with Holofernes' head.
- „ 88 Round medallion. 16th Cent. B. V. M. and Child.
- „ 91 Round medallion. *Greco-Russian*. 16th Cent. Last Supper, and Calvary. Crucifix at back.

- A. 93 Rose-shaped medallion. 16th Cent. Triton.
 „ 170 Oblong frieze, decorated with arabesques. 16th Cent.
 „ 42 Diptych reliquary. 15th Cent. *Left wing*: B. V. M. issuing
 from the Divine Lily, adored by an angel and a monk.
Right: S. Christopher carrying Infant Christ.
 „ 67 Hand mirror. 15th Cent.

CASE, SIDE 5.

- „ 40 Diptych. 15th Cent. *Left wing*: Magi adoring Christ.
Right: Crucifixion.
 „ 9 Statuette, on blue ground. 16th Cent. B. V. M. crowned.
 „ 43 Part of diptych. Commencement of 15th Cent. B. V. M.
 and Child. Angels censuring.
 „ 66 Mirror box. 15th Cent. A knight offering a heart to his
 lady love.
 „ 46 Part of a diptych. 16th Cent. Magdalen kneeling at feet of
 Christ.
 „ 44 Part of a diptych, blue background. 15th Cent.
 „ 5 Statuette. End of 14th Cent. B. V. M. praying.
 „ 56 Writing tablet. 14th Cent. Flight into Egypt.
 „ 118 Crozier. 16th Cent. B. V. M. and Child between Angels,
 Crucifixion, B. V. M., and S. John.
 „ 37 Part of a diptych. 14th Cent. The Eternal Father blessing
 B. V. M. ; St. John writing.
 „ 59 Writing tablet. 15th Cent.
 „ 63 Mirror case. End of 14th Cent. Attack on Castle of Love,
 Knights fighting.
 „ 60 Mirror case. 14th Cent. Marriage scenes, a Dance, a
Tarasque (Dragon).
 „ 108 Comb. 15th Cent. Birth of Christ, Flight into Egypt,
 Adoration of the Magi, Entry into Jerusalem, Betrayal,
 Crucifixion.

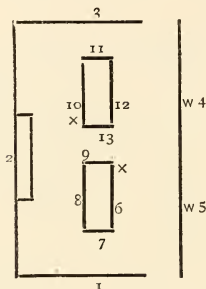
- A. 55 Writing tablet. Costumes, 14th Cent. Man and woman on horseback going to the chase.
- „ 58 Writing tablet. 15th Cent. Young woman gives a crown to young man.
- „ 34 Diptych. 14th Cent. *Left wing*: Adoration of Magi, Appearance of Star to Shepherds, &c. *Right*: Crucifixion, &c.
- „ 65 Mirror box. 15th Cent. Going to the chase. *Tarasque* at each corner.
- „ 39 Diptych. 15th Cent. Crucifixion, Betrayal, Descent from Cross, Flagellation.
- „ 145 Chessman. 12th Cent. Judith killing Holofernes. Legend: *Olofer nus*. Found in ground near Bayeux, 1858.
- „ 146 Chessman. 12th Cent. Knight upon a marine monster.
- „ 147 Chessman. 12th Cent. Combat of fantastic animals.
- „ 51 Lock plate. *Byzan*. 12th Cent. Christ carrying a book, gives the blessing.
- „ 54 Plaques of book cover. 13th Cent. Crucifixion, Christ blessing Apostles.
- Row of Saints under canopies. 14th Cent.
- „ 41 Diptych. 15th Cent. Resurrection, Flagellation, Betrayal.
- „ 35 Diptych. 14th Cent. Annunciation, Manger, Adoration of Magi, Calvary.
- „ 61 Mirror frame. 14th Cent.
- „ 64 Mirror frame. 15th Cent. *Tarasques* at corners.
- B. 74 Door. Carved wood. 16th Cent.

ABOVE CASES.

- G. — Vases of *Gubbio* and *Urbino* ware. *Ital*. 16th Cent.

41. SALLE.

Carved Wood, Terra-cotta, Wax Medallions, Marbles, Alabasters, Grès
Pottery, Ivory Miniatures, etc.



A. Refers to Catalogue, Série A. Ivoires.

B. „ „ „ B. Bois sculpté, etc.

R. S. „ Sculpture de la Renaissance.

SIDE 1.

Everything carved wood unless otherwise described.

— Bas relief. Ala. 16th Cent. Nativity.

- B. 130 Cabinet in two parts. Oak. *Flem.* 16th Cent. *The lower*
doors decorated with two medallions, Summer and Winter.
Upper part, Spring and Autumn.
- „ 48 Bas relief. Terra-cotta. *Ital.* Sch. of Ghiberti (1378-1455).
B. V. M. and Child, SS. John, Francis, Peter, and Paul.
- „ 189 Triptych. Gilt and coloured. Charles V. (1500-58).

SIDE 2.

Grès Pottery.

- B. 441 }
 „ 457 } Beer jugs.
 „ 440 }
 „ 442 }
 „ 445 }
 „ 436 Beer jug. *F.* On each side a shield with legend : “ *Espoir : me : confort : iusque : a : la : morte.* 1607.”
 „ 407 Conical beer jug. *Flem.* Adam and Eve in Paradise.
 „ 104 Arm chair. Oak, partly gilt. *Ital.* 16th Cent.
 „ 160 Panel from Château of S. Germain-en-Laye. Monogram H. (Henri II., 1519-59).
 „ 89 Cabinet. Oak. *Flem.* 1617.
 „ 102 Arm chair. Oak and cane. 16th Cent.
 „ 80 Escutcheon unknown.

Grès Pottery.

- „ 437 Beer jug. Monogram, and d. 1679.
 „ 446 Beer jug. *Flem.* Monogram, D. K.
 „ 450 Beer jug. *F.*
 „ 466 Vase. Narrow mouth and handles. Attribd. to Hirschvogel of Nuremberg. Medallion of Ferdinand I., brother of Charles V., and probably Anne his wife, daughter of Ladislas, King of Hungary and Bohemia.
 „ 468 Beer jug, with pewter cover. *Greisheim* potteries, Bavaria.
 „ 460 Beer jug. D. 1685.
 „ 449 Beer jug. *Ger.* Angel's head, Eagle with two heads, and a Crown.

CASE.

- „ 178-9 Small skeletons in coffins. 17th Cent.
 „ 275 Architectural monument, ornamented with arabesques. D. 1534. Surmounted by statnette of Venus. *In a niche :* Flora. On base : M. Perru, 1636 (Sculptor).

- B. 164 Statuette. Pallas in a gilt helmet. *Ital.* 16th Cent.
- „ 312 Crozier of an Abbess. Gilt. 15th Cent.
- „ 270 Rosary beads. Subjects from Bible. End of 16th Cent.
Second bears monogram of A. Dürer.
- „ 259 Rappee ; ornamented silver. *F.* End of 18th Cent.
- „ 115 Coffe with legends. *Ger.* End of 15th Cent.
- „ 242 Mirror in architectural frame. Gilt medallions. D. 1557.
- „ 278 Drinking cup. Inscribed and d.
$$\begin{array}{r} \text{I M} \\ \text{L C S S F C} \\ \hline \text{E G L F A}^\circ \\ \hline 1649 \end{array}$$
- „ 25 Medallion bust. Ala. on blue ground. 16th Cent. François I.
Modern plaster framing by Plantar.
- „ 296 Part of openwork mirror frame. 17th Cent.
- „ 273 Model of Haarlem organ, d. 1530. Two little children hold
the bellows.
- „ 166 Statuette. Pear tree wood. *F.* Attribd. to Jean de Bologna
(1529-1608). A bather.
- „ 170 Group. Sch. of A. Dürer. *Ger.* 16th Cent. Cupid playing
with a mandolin.
- „ 165 Statuette. *Ital.* 16th Cent. Mercury in a Louis XIII. hat.
- „ 174 Statuette. 17th Cent. S. Andrew.
- „ 175 Statuette. 17th Cent. S. Joseph.
- „ 123 Coffe. Reliefs in composition on gilt ground. *Flor.* 16th
Cent.
- „ 134 Coffe. Marquetry, white and coloured ivory. End of 16th
Cent.
- „ 135 Coffe. *Ital.* 17th Cent. Oriental style. Bas relief, metal
gilt : S. George and Dragon. Engraved ivory border.
- „ 29 Portable re-table. Ala., partly gilt. *Ger.* 16th Cent.
- „ 6 Statuette. Mar., dress embroideries gilt. 16th Cent. S.
Stephen with a book.

- B. 173 Nut cracker. *Flem.* 17th Cent. Woman leaving a bath.
- „ 183 Statuette. Martyr Queen. 16th Cent. Socle contains a relic.
Legend: *De femio.*
- „ 172 Statuette. B. V. M. crowned. *Ger.* 17th Cent.
- „ 182 „ S. Michael, as a knight. 16th Cent.
- „ 184 „ S. John. 17th Cent.
- „ 185 „ S. Francis of Assisi. 17th Cent.
- „ 176 „ Venus. 17th Cent.
- „ 122 Coffe. Arabesques and reliefs in white composition, on gold ground. *Flor.* 16th Cent.
- „ 7 Bust. Mar., on blue ground. 16th Cent. Louis XII.
(1462-1515).
- „ 167 Statuette. An executioner. *Ger.* 16th Cent.
- „ 243 Mirror in frame, decorated with arabesques. 16th Cent. Glass modern.
- „ 258 Rappee. *Ger.* 18th Cent.
- „ 261 Spoon. Handle, a halbard bearer in German costume. 16th Cent.
- „ 313 Triptych. Painted and gilt. The manger; Angels on the wings.
- „ 298 Top of frame. Openwork. 17th Cent. Flowers and leaves.
- „ 281 Distaff. End of 16th Cent. *At top*: A shepherdess spinning and a shepherd piping. *Below*: Hercules spinning, Omphale, and Cupid. *Underneath*: David beheading Goliath, Sacrifice of Abraham. A small figure at end of spindle.
- „ 23 Statuette. Ala. Attribd. to A. Dürer. 15th Cent. Otho Heinrich, Elector Palatine of the Rhine (1502-59).
- „ 291 Busk, with ornaments in relief. 17th Cent.
- „ 119 Small coffer for pins and needles. *On cover*: Fleur-de-lys, monogram of Christ, and five crescents in silver.
- „ 269 Slav crucifix. *Gr.* 17th Cent. Openwork, with silver borders.
- „ 307 Round box. Monogram, and scenes of the chase.

- B. 286 Case for knife and fork. *Flem.* D. 1595. Medallions of saints and subjects from Bible. Knife and fork in Salle 40 (ivories), Side 3, No. 164 (p. 109).
- „ 287 Case for knife and fork. *Flem.* Legend and d. 1504. Translation: *When the world shall have reformed its ways, when everyone knows himself, and has corrected his faults, then will it be able to advance to a better end. So be it.* Medallions, Bible subjects.
- „ 59 Bas relief. Terra cotta. For a tomb. Sketch by Houdon (1741-1828).
- „ 162 Statuette. Mounted silver. 16th Cent. B. V. M. and Child.
- „ 279 Jester's bauble. 16th Cent.

Grès Pottery.

- „ 409 Lions holding inkstand (?) or vase for sand (?). *Flem.*
- „ 411 Gourd with handles; I. E. on two. *Ger.* Arms of families Wiedt and Bentheim, 1588. Monogram, an unknown contemporary of Balden Mennicken, maker of Grès Artistiques.
- „ 469 Beer jug. Marks, M B and H K on shields. *Greishein.*
- „ 470 Flat jug. *Ger.* 1685.

- „ 101 Arm chair. Cane. 16th Cent.
- „ 305 Rod of a major domo. *Ger.* 17th Cent. Figures and arms in high relief.

ABOVE CASE.

Grès Pottery.

- „ 465 Large vase. Sch. of Hirschvogel (b. 1417).
- „ 429 Large vase. *Ger.* D. 1619. Legend: *Which of these three was neighbour to him who fell among thieves? &c.*
- „ 78 Escutcheon. Arms of Nuremberg.
- „ 137 Doors of a credence. *Flem.* End of 14th Cent. A credence was formerly a little closet in the Sanctuary in which the sacred vessels were kept.

- B. 100 Arm chair. Commencement of 17th Cent.
 „ 88 Cabinet. Walnut. 16th Cent. *Centre*: Henri II. Limoges enamel, placed later.
 „ 319 Embroidery on canvas. 13th Cent. Legend: *S. Martin of Tours*.

Grès Pottery.

- „ 453 Hunting bottle. *F.* Arms; a monogram W. R.
 „ 414 Vase. *Ger.* Three women in relief bearing legends: *Judith*, 1567—*Esher, nai, eichtoria*—*Lucrecia in Romirin* 1567.
 „ 471 Beer jug. *Greishein*. 1666.
 „ 467 Beer jug. *Greishein*. 1685. Christ and Apostles.
 Below: Hanns . Georg . Kehr . Z. B. I. R.
 Maria Magdalena Kehrnin.

SIDE 3.

- „ 36 Bas relief. Ala. *Ger.* 16th Cent. The Magdalen kneeling.
 „ 19 Bas relief. Stucco, partly gilt. Attribd. to Mino da Fiesole (1400-86). Frame forms part of the design.
 „ 97 *Cathedra* (Episcopal chair) of the Archbp. of Vienne, Dauphiné. End of 16th Cent. Figures and foliage in high relief, and inlaid with coloured marbles.
 „ 47 Bas relief. Terra cotta, painted. *Ital.* Sch. of Ghiberti. B. V. M. and Child.
 „ 108 Chair. Ebony. 17th Cent. S. George between two lions.
 „ 35 Bas relief. Ala. *Ger.* 16th Cent. S. George and the dragon.
 „ 306 Chain terminating in a spoon at each end. Boxwood. 17th Cent.
 R.S. 53 Bas relief. Limestone. Sch. of Nuremburg. 16th Cent. Ludovic V., Count Palatine of the Rhine, Duke of the two Bavarias (1478-1544). Inscribed
 „ 56 Plaque. Calcareous stone. 16th Cent. Arms of Wolff Scaüffletzer and of Barbara Mertz, 1601.

WINDOW 4.

- B. 95 Closet ; partly gilt. 16th Cent.

WINDOW 5.

- „ 49 Bas relief. Terra cotta. *Ital.* Commencement of 15th Cent. Sch. of Donatello (1383-1466). B. V. M. and Child.
- „ 341 Mosaic. Mar. *Gr.* Commencement of 12th Cent. Transfiguration.
- „ 68 Statuette. Terra cotta. *F.* End of 18th Cent. Venus and doves.
- „ 145^{bis} Bas relief. *Ger.* 16th Cent. Triumph of Maximilian I., Emperor of Germany (1459-1519). The legend gives his attributes.
- „ 67 Model of Caryatides for Pavillon de l'Horloge, Louvre. Sarrazin (S. 1590-1660).
- R.S. 14 Bas relief. Mar. 16th Cent. B. V. M. and Child on diapered blue ground.
- „ 15 Bas relief. Ala. 16th Cent. B. V. M. and Child, in gold frame.
- B. 245 Mirror. *Ital.* 16th Cent. Partly gilt metallic frame.
- „ 84 Chest. Oak. 16th Cent.
- „ 302 Bellows. Walnut ; gilt. 16th Cent.
- „ 60 Pax. Bas relief. Terra cotta. *F.* 17th Cent.
- „ 154 Medallion. 17th Cent. Venus Anadyomene.
- „ 13 Bas relief. Stucco. *Ital.* Sch. of Donatello. Commencement of 15th Cent. B. V. M. and Child.
- „ 142 Panel. Medallions of heads in high relief ; wreaths of foliage. *Ger.* 16th Cent.
- „ 66 Statuette. Pajou (Augustin, 1730-1809). *F.* Portrait of Bossuet, Bishop of Meaux.
- A. 184 Tusk. Bone. 16th Cent. Arms of France.

CASE 6.

Carved Wood.

Begin at x.

- B. 246 Mirror. *Ital.* 16th Cent.
 „ 239 Comb. 16th Cent. Legend : *Per vos servir.*
 „ 283 Knitting needle sheath. 17th Cent.
 „ 217 Oval medallion. *Ger.* Monogram of A. Dürer. Young man.
 „ 152 Bas relief. *Ital.* 16th Cent. Mars and Venus.
 „ 205 Chessman. A woman jester. Engraved behind :—
 1.5.3.7.
 s w e s t e r (Sister Cunegunde).
 K u n
 „ 199 Medallion. Frame, silver gilt openwork. Legend : *Jacobus*
 Cinutius, atat XXXII., Anno. MDXXXII.
 „ 232 Chessman. 15th Cent. Two heads reversed : A pope and a
 jester. Probably copied from a medal struck at Nuremberg
 in 1517, upon the appearance of Luther's writings against
 Leo X.'s indulgences.
 „ 151 Bas relief. *Ital.* 16th Cent. Woman crowning Cupid.
 „ 233-9 Combs, with legends. 16th Cent.
 „ 224 Medallion. 16th Cent. Bust of a man.
 „ 208 Medallion. Henri IV.
 „ 153 Bas relief. 16th Cent. Strength personified by a woman in
 a helmet.

CASE 7.

Carved Wood Medallions.

These portrait medallions are mostly by Augsburg artists, and are remarkable for breadth of execution and finish. From their first appearance in the 16th Cent. they became famous. This (M. Sauvagoet's) is probably the finest collection known.

- B. 198 Medallion. Raymond Fugger of Augsburg, at age of 37, in the year 1527, founder of the Church of S. Maurice, two hospitals, a picture gallery, and the Botanic Garden at Augsburg.
- „ 231 Medallion. 16th Cent. SS. Andrew, Barbara, and Catherine.
- „ 228 Medallion. *Flem.* Septem. 1577. Legends from Gospels.
- „ 294 Foliage. 17th Cent.
- „ 247 Mirror. *Flem.* End of 16th Cent. Legends.
- „ 271 Double F. opening with hinges. Commencement of 16th Cent. Called "François I." Interior contains ten medallions of various personages.
- „ 274 Handles of knives with medallions and arabesques. 15th Cent. Model for silversmith. Engraved in relief by, or after, Théodor de Bry (1528-98.)
- „ 213 Medallion. Chessman. 16th Cent. Woman in Ger. costume.
- „ 272 Medallion M. Commencement of 16th Cent. Marguerite d'Angoulême, sister of François I. (1492-1549). Legend of S. Margaret. (*Légende dorée.*)
- „ 229 Round medallion opening with hinges. 16th Cent. Legends.
- „ 193 Medallion in ivory frame, ornamented with silver. Ernst, Margrave of Baden-Hochberg. The legend: *Nit schimpf mit Ernst*, 1533; is probably a play upon the word *ernst*, which in German means "serious." So it may be read thus: "No jokes with Ernst," *i.e.* with him who is serious

CASE 8.

- „ 207 Chessman. End of 15th Cent. Andrea Auria, perhaps of the Auria family, which pretended to be descended from the Doria family of Genoa.
- „ 195 Medallion. Charles V. Legend round frame.
- „ 200 „ Anne Berchtold, aged 19, in the year 1522.
- „ 194 „ Charles V. In square frame.

- B. 210 Medallion. Anthoni Deczel. 16th Cent.
- „ 211 „ His wife. 16th Cent. Pendant to the above.
- „ 226 „ Bust of a man. 16th Cent.
- „ 218 „ A Standard Bearer. 16th Cent.
- „ 203 „ Sophia of Mecklenburg, wife of Johann the Steadfast, Elector of Sachsen. Written on back in Ger. 16th Cent. writing: "*This portrait represents Sophia, d. of Magnus, Duke of Mecklenburg, and wife of Johann Constance (sic) prince elector of Sachsen, who did this work with his own hand.*" This is the elector who presented the Augsburg Confession to Charles V.
- „ 227 Medallion. 16th Cent. A young man.
- „ 150 Bas relief. *Ger.* 16th Cent. Massacre of the Innocents.
- „ 148 „ *Ital.* „ Grammar.
- „ 149 „ „ „ Architecture.
- „ 147 „ „ „ Music.
- „ 242 Mirror. Medallions of Biblical subjects on frame. D. 1557
- „ 196 Chessman. Leonora of Austria (1519-58), wife of Emmanuel, King of Portugal, and of François I.
- „ 230 Round medallion. *Flem.* 16th Cent. Last Supper. Legend: *Desiderio desideravi hoc Pascha manducare vobiscum.*
- „ 146 Bas relief. *Ital.* 16th Cent. Eloquence.
- „ 209 Medallion. Anne de Gonzague-Clèves, wife of Henri de Lorraine, Duc de Guise, and of Eduard of Baiern (1616-84).
- „ 206 Medallion. Simon Eberwein, theologian (?). The family of E. is known to science by the name of Cordus. D. 1583.
- „ 192 Medallion. *Ger.* Jobst Trychsess L.C.I.O. *An etatis suis (sic) LXIII.* Legend on back: *By the will of God, I shall be master of Wegzhausen, 1534.*
- „ 215 Medallion. Bust of a man. Behind in ink, ROITH.

- B. 216 Medallion. 15th Cent. Bust of a man. Legend *We are but shadows and dust, 1542—36 years of age.*
- „ 191 Medallion. René d'Anjou, King of Sicily (1408-80).
- „ 201 Medallion. Georgig Graf. Legend: *The word of God is from all eternity, A. D. 1525.* Letters A. D. refer to carver whose name is unknown: they are constantly found. An engraver named Graf was living at Basel in 1524, but his christian name was not Georg.
- „ 202 Medallion. Johann the Steadfast, Elector of Sachsen. (See No. 203, p. 123.)
- „ 225 Medallion. Man in doctor's costume. 16th Cent.
- „ 223 Medallion. Bust of a man. 16th Cent. Frame ebony incrustated with silver.
- „ 214 Medallion. Bust of a man. 16th Cent. On back, written in ink (Latin), "*Effigy of Martin Luther, heretic,*" but more probably that of Gaspard Hédio.

CASE 9.

Carved Wood.

- „ 293 Snuff box. Commencement of 17th Cent. Medallions and foliage.
- „ 256 Rappee. *Flem.* 18th Cent. Figures in high relief.
- „ 257 Rappee. *Ger.* 18th Cent. Terminated by a bird holding a man by the nose.
- „ 300 Clasp knife. Openwork; high relief. Abraham's Sacrifice.
- „ 295 Square frame. 17th Cent. Miniature in body colour done in 1859 by Edm. Hédouin.
- „ 290 Sheath for needles. 16th Cent. Figure sitting under a tree.
- „ 255 Rappee. *Flem.* 18th Cent.
- „ 263 Spoon. 16th Cent. Caryatide at end of handle.
- „ 260 Incense spoon. *Ger.* 15th Cent. Legends in German.
- „ 299 Oval frame, ornamented with myrtle wreath. End of 17th Cent.

Plastic Wax Medallions.

The art of modelling portrait bas-reliefs in wax was known to the Greeks and Romans, and was revived at Florence under the Medici. It was practised by Luca della Robbia, L. da Vinci, and Santorino (whose model of the Laocoon was considered by Raffaello to be a chef d'œuvre); by Michel Angelo (to whom is attributed a Descent from the Cross in the Chapel of the Royal Palace at München); and by Benvenuto Cellini, a model of whose Perseus is extant at Florence. To these succeeded a number of artists, such as Alfonzo Lombardi of Ferrara; J. B. Sozzini of Siena; and Rosso da Guigny of Florence, who emulated the success of the Ger. artists in wood medallions. The Ital. Art becoming the fashion in Germany, it was taken up by Laurenz Strauch and Wenceslas Maller, both of Nuremberg, in the 16th Cent., and practised in the 17th and 18th Cents. by C. Rapp, Chevalier (worker in ivory), Weißenmeyer, and Braunin. It is probable that the medallions in polychrome were executed as portraits; while those in white were simply studies made by engravers for br. medals.

CASE 10.

Begin at x.

Wax Medallions unless otherwise described.

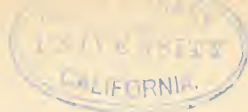
- | | | |
|----|-----|--|
| B. | 360 | A woman in the costume of 18th Cent. Red. |
| „ | 352 | Polychrome. <i>Flor.</i> Diana. |
| „ | 353 | Polych. A man in a black dress. |
| „ | 355 | Polych. A woman in a black dress with earrings and necklet in pearls. 16th Cent. costume. |
| „ | 356 | Polych. A woman in a brown dress; head ornaments and necklet in pearls. |
| „ | 44 | Bas relief. Pappenheim stone. 16th Cent. Called in Germany <i>Speck</i> or <i>Kehlheimer-stein</i> . A winged child between two swans. A style of sculpture which dates from the 15th Cent., and was cultivated at Augsburg, but principally at Nuremberg. |
| „ | 39 | Bas relief. Pap. stone. Aldegrevier, 1538. Group of the pretty daughter of Augsburg and the Prince of Bavaria. One of a set of twelve subjects: "The Wedding Dancers," engraved by Aldegrevier (b. 1502). S. |
| „ | 359 | White wax. <i>F.</i> A woman's portrait in a lace collar. |

- B. 40 Round medallion. Pap. stone. D. 1553. Marx Stengle, b. in 1494.
- „ 41 Round medallion. Pap. stone. D. 1553. Anna. Marx. Stenglerinn, daughter of R. Bissinger, b. in 1502.
- „ 357 White wax. *F.* A woman in a mantle.
- „ 347 Polych. Victoria da Rovera.
- „ 346 Polych. Francesco da Rovera, Duke of Urbino (1551-1631).
- „ 351 Polych. Portrait of a woman in black dress and veil.
- „ 361 Black. Knights fighting.
- „ 354 Polych. A woman's portrait; ornaments of pearls and garnets.
- „ 348 Polych. Anne de Montmorency, Constable of France (1492-1567). Inscribed.
- „ 349 Polych. *Ger.* Charles V. and Ferdinand I.
- „ 350 Polych. Celebrated singer—Antoinette-Cécile Clavel, called Mme. S. Huberti (1756-1812).
- „ 42 Small round medallion. Pap. stone. 16th Cent. Man with a beard. Monogram: T W-69 [Tobias Wost, Saxon engraver of medals (?)].

CASE II.

Miniatures.

- „ *399 Vellum. *F.* Woman in costume, reign of Louis XV.
- „ 401 Vellum. 18th Cent. Woman, in octagon rock crystal frame.
- „ *393 Vellum. *F.* 16th Cent. Marie de Rohan Montbason, Duchesse de Luynes (1600-79).
- „ 385 Oil. *F.* Knights fighting. Catalogued by Mon. Sauvageot as by Bredel. Gilt frame; style Louis XIV.
- „ 388 Vellum. 16th Cent. Marie Charlotte de la Trémoille (d. 1682). Written on back in old characters: M. de la T., 1644.
- „ 366 Oil. Brass openwork frame. Catherine Henriette de Balzac d'Entragues (1569-1633).
- „ 397 Vellum. *F.* Man in costume, reign of Louis XIV.
- „ 395 „ „ Young fop, reign of Louis XIII.
- „ 398 „ „ Man's portrait.



CASE 12.

Miniatures.

- B. 373 Oil. *F.* Child in costume, reign of Charles IX.
- „ 396 Vellum. *E.* Man in costume, reign of Louis XIV.
- „ 379 Copper. *D.* Man's portrait ; costume, Louis XIV.
- „ 382 Wood. *F.* Costume, Louis XIV.
- „ 364 Du Monstier. Oil. Madeleine de la Tour, called de Boulogne, wife of Lorenzo de' Medici, and mother of Catherine (d. 1519).
- „ 372 Wood. Jacques Clement, assassin of Henri III. (1589), in the habit of the Jacobin Convent, rue S. Jacques, Paris. Adding *Frater* to the name the following anagram is formed : *C'est l'enfer qui m'a créé.*
- „ 370 Oil. *F.* Admiral Gaspard de Coligny, Seigneur de Châtillon (1584-1646). Behind is the legend : *Difficilia quæ pulcra (sic) Aº 1608* (Beautiful things are difficult).
- „ 384 Wood. *Span.* Woman's portrait.
- „ 368 Oil. *Flem.* Isabella Clara Eugenia, daughter of Philip II. of Spain, governor of the Low Countries (1566-1633).
- „ 374 Wood. Woman's portrait, costume Henri III. Monogram, L. S., 1589, is possibly that of Laurenz Strauch (1554-1630) or Laurenz Stoer of Augsburg.
- „ 371 Wood. 1. Moro (A.) ; A woman turning to the left. 2. Coello (Alonso Sauchez, d. 1590) ; A man in black with a gold chain turning to the right. 3 and 4. *Span. Sch.*
- „ 375 Wood. Man's portrait, costume Henri III. Same monogram as No. 374.
- „ 369 Wood. François de l'Hôpital, Comte de Rosnay, Maréchal de France (1583-1660).
- „ 365 Wood. *Sch.* of Clouet. Catherine de Bourbon, Duchesse de Bar, sister of Henri IV.
- „ 380 Copper. *Flem.* Young man, costume Louis XIV.
- „ 381 Oil. *Flem.* Young woman, costume Louis XIV.

- B. 363 Oil. Théodore de Bèze, a Reformer (1510-1605).
 „ 377 Copper. *F.* A woman, costume Henri IV.
 „ 378 Copper. *F.* A man, costume Henri IV.
 „ 376 Copper. *F.* A man, costume Henri IV.

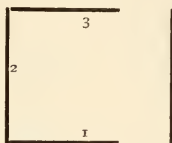
CASE 13.

Miniatures on Vellum.

- „ 400 *D. Sch.* A lady. In right angle at top, the legend: *Commermam Mieresweld ad exemplar pinxit. D. Bruguinx*
 17 $\frac{2}{25}$ 57 (25 Feb. 1757).
 „ 394 Carmontelle. *F.* The painter Lantara (1745-78).
 „ *392 Oliver (Isaac, 1555-1617). *E.* Robert Devereux, Earl of
 Essex.
 „ 383 Wood. *D.* 17th Cent. A lady.
 „ 390 *F. Sch.* Anne, Duc de Joyeuse, peer and admiral of France,
 husband of Marguerite de Lorraine, sister-in-law of
 Henri III., whose marriage festivities cost 3,600,000 fr.
 „ *387 Cranach (L.) The *Ger.* printer Rotscholz (?). On the grass,
 monogram: L. C., 1525. In the distance, Castle of Hart-
 burg.
 „ 386 *Ger. Sch.* D. 1559. Henri IV. and Christian III. of
 Denmark (1502-59). Inscribed.
 „ 389 *F. Sch.* Nogaret de la Valette (Jean Louis), Duc d'Epemon
 (1554-1642).
 „ *391 Hilliard (Nicolas, 1547-1619). *E.* Countess of Nottingham,
 daughter of Henry Carey, Baron Hunsdon. A ring hanging
 to the chain round the neck is supposed to refer to the well-
 known story told by Birch in his *Memoirs of Queen*
Elizabeth.

42. SALLE.

GLASS.



F. Refers to Catalogue, Série F. Verrerie.

G. „ „ „ G. Faïence Italienne.

D. „ „ „ D. Émaux, etc.

B. „ „ „ B. Bois Sculpté, etc.

SIDE I.

IN CASE.

- F. 129 Ven. 16th Cent.
- „ 20 Large cup ; form of a chalice and cover. Ven. End of 15th Cent.
- „ 106 Glass ; form of a chalice. Ven. 16th Cent.
- „ 28 Bottle of a cup-bearer. Ven. 16th Cent.
- „ 109 Cup. Ven. 16th Cent.
- „ 25 Glass ; form of a Ven. gondola. 16th Cent. We read in the *Vraie histoire comique de François*, by Charles Sorel, under the pseudonyme of Nicolas Moulinet, sieur Du Parc (ed. in 12mo., 1630, part 2, bk. xi.) ; “ *Encore qu'il fust pour lors avec des gens qui tenoient pour le sérieux, il (Hortensius) se voulut mettre un petit sur la débauche, et ayant en main un verre de Venise fait en gondole, il dit : 'La philosophie, qui disoit que les navires qui estoient sur terre estoient les plus assurées (sic) entendoit parler de celle-ci.'* ”

- F. 41 Glass on foot ; form of a tulip. *Ven.* 16th Cent.
- „ 42 Glass on foot ; form of a tulip. *Ven.* 16th Cent.
- „ 140 *Vidercome* (drinking cup). *Ger.* 17th Cent. Arms of Ger. Empire.
- „ 62 Vase ; form of an urn. *Ven.* 16th Cent.
- „ 34 Cup. *Ven.* 16th Cent.
- „ 36 Cup ; vase shape. *Ven.* 16th Cent.
- „ 26 Cup-bearer's bottle. *Ven.* 16th Cent.
- „ 82 Glass ; form of a horn. *Ven.* 16th Cent.
- „ 55 Bottle. *Ven.* 16th Cent.
- „ 145 Lamp ; form of a ball. *Ger.* 17th Cent.
- „ 97 Oval bottle. *Ven.* 16th Cent.
- „ 6 Cup. *Ven.* End of 16th Cent.
- „ 29 Cup. *Ven.* 16th Cent. Motto : *Non piu Fortuna : idio.*
- „ 33 Cup. *Ven.* 16th Cent.
- „ 123 Round cup upon a silver gilt foot. *Ven.* 17th Cent.
- „ 155 Glass on a foot. *F.* 17th Cent.
- „ 130 Glass with two handles. *Ven.* 16th Cent.
- „ 74 Bowl on stand. *Ven.* 16th Cent.
- „ 27 Cup-bearer's bottle. *Ven.* 16th Cent.
- „ 46 Glass ; form of a vase. *Ven.* 16th Cent.
- „ 47 Glass ; form of a bell. *Ven.* 16th Cent.
- „ 73 Oval cup. *Ven.* 16th Cent.
- „ 1 Flat cup on a stem. *Ven.* 16th Cent.
- „ 65 Concave cup with a flat border. *Ven.* 16th Cent.
- „ 115 Presenting cup upon a gilt chiselled bronze foot. *Ven.* 16th Cent.
- „ 116 Glass upon a foot. *Ven.* 17th Cent.
- „ 120 Druggist's bottle ; form of an Ital. mandolin. *Ven.* 17th Cent.

- F. 108 Vase with handle. *Ven.* or *Bohemian.* 16th Cent.
 „ 105 Chalice, or Presenting cup. *Ven.* 16th Cent.
 „ 70 Cup upon a round foot. *Ven.* 16th Cent.
 „ 81 Glass; form of a horn. *Ven.* 16th Cent.
 „ 21 Vase, with handle. *Ven.* End of 15th Cent.
 „ 22 Small ewer with handle. *Ven.* 16th Cent.
 „ 4 Cup upon a round foot. *Ven.* End of 16th Cent.
 „ 51 Glass. *Ven.* 16th Cent.
 „ 64 Cup. *Ven.* 16th Cent.
 „ 8 Dish upon a foot. *Ven.* 16th Cent.
 „ 54 Round glass upon a silver gilt foot. *Ven.* 16th Cent.
 „ 85 Glass. *Ven.* 17th Cent.
 „ 5 Cup on a round foot. *Ven.* End of 16th Cent.
 „ 117 Bottle. *Ven.* 17th Cent.
 „ 158 Four glasses. *F.* End of 18th Cent.
 „ 89 Drinking cup upon a foot. *Ven.* 16th Cent.

ABOVE.

- G. — Vases and bottle; Urbino and Gubbio faience. *Ital.* 16th Cent.

SIDE 2.

- D. 195 *Vasque* (drinking bowl). *Ven.* enamel. Commencement of 16th Cent.
 B. 90 Cabinet. Ebony. Commencement 17th Cent.

ON TOP OF CASE.

- Vases of Urbino and Gubbio ware. *Ital.* 16th, 17th Cents.
 D. 194 Bottle with flat neck. *Ven.* enamel. 16th Cent.
 „ 196 Vase. Mounted silver, chased. *Ven.* enamel. 16th Cent.

SIDE 3.

- F. 148 Glass; form of a chalice. *Bohemian*. 17th Cent. Motto : *Lieben thal*.
- „ 160 Bottle. *F*. 18th Cent. Legend : *La paix fait mon partage—1742*.
- „ 31 Jug with handle. *Ven*. 16th Cent.
- „ 84 Glass; form of a horn. *Ven*. 16th Cent.
- „ 121 Bottle. Uncertain fabrication. 17th Cent.
- „ 40 Glass on foot; form of a horn. *Ven*. 16th Cent.
- „ 10 Glass; form of a cup. *Ven*. 16th Cent.
- „ 14 Glass with handle. *Ven*. 16th Cent.
- „ 53 Glass on a foot. *Ven*. 16th Cent.
- „ 141 Drinking cup. *Ger*. 17th Cent. D. 1638. Arms of Johann Georg, Elector of Sachsen.
- „ 159 Bottle; flat form. *F*. 16th Cent. Arms of Béarn.
- „ 103 Flat cup. *Ven*. 16th Cent.
- „ 127 Ewer with cover. *Ven*. 16th Cent. Arabian style.
- „ 93 Glass upon a foot. *Ven*. 16th Cent.
- „ 118 Double bottle. *Ven*. 17th Cent.
- „ 15 Bottle with narrow neck. *Ven*. 16th Cent.
- „ 131 Glass in form of chalice. *Ven*. 16th Cent.
- „ 153 Presenting cup. *F*. 17th Cent. Costumes, reign of Louis XIII.
- „ 22 Cup upon a round foot. *Ven*. 16th Cent.
- „ 7 Dish. *Ven*. 16th Cent.
- „ 144 Cup. Mounted metal gilt, chiselled. *Ger*. 17th Cent.
- „ 30 Dish. *Ven*. 16th Cent.
- „ 39 Glass upon a foot; form of a tulip. *Ven*. 16th Cent.
- „ 69 Cup. *Ven*. 16th Cent.
- „ 152 Vase with cover; form of a sugar basin. *Ven*. 18th Cent.

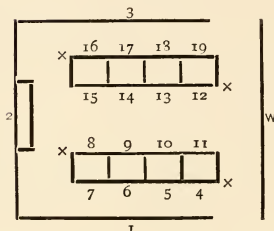
- F. 91 Circular glass. *Ven.* 16th Cent.
- „ 104 Flat cup on a foot. *Ven.* 16th Cent.
- „ 86 Flagon. *Ven.* 16th Cent.
- „ 111 Bottle. *Ven.* 16th Cent.
- „ 43 Glass on a foot ; form of a bell. *Ven.* 16th Cent.
- „ 90 Glass ; form of a chalice. *Ven.* 16th Cent.
- „ 44 Glass ; form of a bell. *Ven.* 16th Cent.
- „ 102 Flat cup. *Ven.* 16th Cent.
- „ 112 Vase with two handles. *Ven.* 17th Cent.
- „ 49 Glass ; form of a tulip. *Ven.* 16th Cent.
- „ 107 Bowl. *Ven.* 16th Cent.
- „ 2 Cup upon a foot. *Ven.* 16th Cent.
- „ 35 Cup upon three little feet forming flowers. *Ven.* 16th Cent.
- „ 125-6 Tassels of small beads. *Ven.* 16th Cent.
- „ 142 Deep plate. *Ger.* 16th Cent. Arms of Fugger family. Raymond Fugger, son of Georg F. and Regina Im Holf, was born in 1489, and created baron by Charles V., for pecuniary aid rendered to him and his father, Maximilian. His portrait is in Salle 41, Case 7, No. 198 (medallion on wood, p. 122).
- „ 138 Necklet. *Ven.* beads. 18th Cent.
- „ 52 Glass ; octagon form. *Ven.* 16th Cent.

ABOVE.

- D. 540-555 Courteys (P.) Sixteen plaques. Painted enamel, mounted in carved wood, gilt. 16th Cent. From the chapel of the Château of Ecouen. The twelve subjects from the Passion are imitated from the engravings of A. Dürer.

43. SALLE.

Bronze Medals, etc.



C. Refers to Catalogue, Série C. Objets de Bronze, Cuivre,
Étain, Fer, etc.

D. „ „ „ D. Émaux, Orfèvrerie.

M.S. „ „ Sculpture Moderne.

SIDE 1.

— Lemoyne (J. B., 1704-78). Br. Project for statue of Louis XV.
at Rouen.

M.S. 249^{bis} Statuette. Hurtrelle (S., 1648-1724). B. V. M. at foot of
Cross.

-- Campaign in Italy. Original, marble, by P. Bontemps, was
made for tomb of François I., S. Denys.

SIDE 2.

SHELF ABOVE CASE.

C. 51 Bust. Br. F. 17th Cent. Henri IV.

.. 43 Statuette. Br. F. 17th Cent. Henri IV.

CASE.

UNDER SHELF.

- G. 282 Ewer. Copper. *Flem.* 16th Cent.
 „ 369 Coffe. Copper gilt, and chiselled. *Ital.* 16th Cent. The medallions are *Ger.*
 „ 16 Statuette. Br. Modern imitation of antique. Jupiter and Eagle.
 „ 367 Coffe. Iron openwork, gilt. 16th Cent.

ON SHELF.

- „ 54 Bust. Br. *F.* 16th Cent. (Attribd. to B. Prieur). Marguerite de Valois.
 „ 283 *Vidercome* (Drinking cup). Pewter. *Ger.* 16th Cent.
 „ 365 Coffe. Br. Mod. (?) repetition of Donatello's coffe. 15th Cent.
 „ 370 Coffe. Copper openwork, chiselled. End of 16th Cent. Under shelf.
 „ 366 Coffe. Iron, damascened gold. 16th Cent.
 „ 49 *Lansquenet* (Candlestick). Br. *Ger.* 16th Cent.
 „ 278 Vase ; form of a peacock. Br. Siculo-Normand. 13th Cent. Seems to have served both as a candlestick and a ewer. The term Siculo-Normand is applied to Sicilian work of the 11th Cent., which was made up of Romanesque, Byzan. and Saracenic elements grafted upon the Norman introduced into Sicily by Count Roger.
 „ 360 Perfume burner. Br. chiselled. *Ital.* 17th Cent.
 „ 64 Bull. Br. *Ital.* 17th Cent.
 „ 268 Table clock. Copper gilt. *F.* 16th Cent.
 „ 57 Bust. Br. *Ital.* 16th Cent. Diana.

ON SHELF.

- „ 279 Ewer and basin. Pewter, chiselled. *F.* 16th Cent. Medallion of man's head on basin, and legend: *Sculpebat Franciscus Briot.* Fac simile of No. 74, Salle 44 ; and No. 1364, Musée de Cluny (Cat. 1855).

- C. 271 Table clock. Copper gilt. *Ger.* 16th Cent.
 „ 19 Statuette. Br. *Ital.* End of 16th Cent. Ceres draped.
 Imitation of that in Vatican.
 „ 33 Statuette. Br. *Ital.* 16th Cent. A nude warrior.
 „ 269 Table clock. Copper gilt, and chiselled. *Ital.* 16th Cent.
 „ 385 Foot of candlestick. Br., chiselled.

UNDER SHELF.

- „ 280 Basin. Pewter, chiselled. *F.* End of 16th Cent. Probably
 from a design by Briot.

ON SHELF.

- „ 379 Candlestick. Br., chiselled. *Ital.* 16th Cent.
 „ 389-90 Chamber night light. Copper chiselled, and gilt. *Ven.*
 16th Cent.
 „ *59 Bust. Br. *F.* 18th Cent. Child's head.
 „ *270 Table clock. Copper chased, and gilt. *Ger.* 16th Cent.
 It belonged to the Farnese family, who had their arms and
 escutcheons added to it by an *Ital.* workman. In 1848, the
 main-spring breaking, Mon. Sauvageot found that it bore
 the date 1680; while the barrel bore that of 1590.

UNDER SHELF.

- „ 2 Pyx. Pewter gilt. 16th Cent.
 „ 4 Mass bell. Br., chased. *Ital.* 16th Cent.
 „ 266 Table clock. Copper chased, and gilt. *F.* 16th Cent.
 „ 20 Statuette. Br. *Ital.* 16th Cent. Hercules (young).
 „ 24 Statuette. Br. *Ital.* 16th Cent. Bacchus (young).
 „ 397 Mortar. Br. *F.* 16th Cent.
 „ 35 Statuette. Br. *Flor.* 15th Cent. A child. A drawing by
 Verrocchio, in collection of Mon. de la Salle, seems to be
 the first idea for this statuette.
 „ 65 Wild boar. Br. *F.* 17th Cent.
 „ 281 Ewer. Metal stamped, and bronzed. 16th Cent.

ON SHELF.

- C. 377 Candlestick. Brass. *Ger.* End of 15th Cent.
 „ 267 Table clock. Copper gilt, engraved and chiselled. 16th Cent.

UNDER SHELF.

- „ 272 Table clock. Copper gilt, chiselled and engraved. 17th Cent.
 „ 258 Knocker. Iron, chiselled. *Ital.* 16th Cent.
 „ 388 Lamp for two wicks. Br., chiselled. *Ital.* 17th Cent.
 „ 61 Elephant. Br. *Ital.* 16th Cent.
 D. — Large dish. Silver gilt. 17th Cent. Augustus Landgrave of Thuringen.

SIDE 3.

- Campaign in Italy. Companion to one on other side.
 — Statuette. Br. *F.* 18th Cent. Louis XIII.
 — Bas relief. Br. Perret (A.) *F.* Sepulchral genius.

CASE 4.

(*Begin at x*).

- C. 7 Devotional medal. Copper gilt. *Ital.* End of 15th Cent.
 „ 108 Bust. Br. 16th Cent. Sauvageot catalogue described the personage as Jeanne d'Albret, m. of Henri IV.
 „ 100 Medallion. Br. *F.* End of 16th Cent. Lot and his daughters. Probably a badge belonging to a cap or hood.
 „ 72 Bas relief. Br. *F.* End of 16th Cent. Death of Lucrezia.
 „ 10 Devotional medal. Br. *Ital.* End of 16th Cent. Legend : *Ego sum via et veritas nemo venit ad patre nisi per me.*

CASE 5.

- „ 180 Medal. Silver. *Ger.* 16th Cent. Johann Friedrich, Elector of Sachsen, at the age of 32 (1503-54). Legend : *Spes mea in Deo est anno nostri salvatoris MDXXXV.* Monogram : H. R.
 „ 129 Medallion. Br. *Ger.* 16th Cent. Hedwige, Duchess of Munsterberg (1508-31), wife of Georg, Margrave of Brandenburg. D. MDXXV.

- C. 117 Medallion. Copper gilt. Gonsalvo da Cordova. An incorrect imitation of the one incrusting the sword hilt of G. de C., now in the Armeria Real, Madrid.
- „ 126 Oval medallion. Silver. *Ger.* 17th Cent. Mathias II. (1557-1619), King of Bohemia and Hungary; crowned King of the Romans, 24th June, 1612.
- „ *186 Medal. Silver gilt. *D.* 17th Cent. Exergue: G.V.B.F., D. 1602. Mauritz, Prince of Orange, Count of Nassau.
- „ *124 Medallion. Copper gilt. *F.* 17th Cent. Ex.: G. D. P., 1613. Maria Magdalena, Archduchess of Austria, wife of Cosmo II. de' Medici (d. 1636).
- „ 188 Medal. Br. *Ital.* 16th Cent. Ex.: *Iac. Tre.* Mary Tudor (1516-58). Jacopo da Trezzo (1510-95) was the artist of the High Altar and the re-table of the Chapel of the Escorial.
- „ 127 Oval medallion. Silver. *Ger.* 17th Cent. Inscribed: 1612 L. S. Anne of Austria, wife of Mathias. This and No. 126 formed, back to back, a marriage medal.
- „ 193 Seal. Lead. 16th Cent. Maximilian II., Emperor of Germany. D. 1568.
- „ 177 Medal. Silver gilt. *Ger.* 16th Cent. The twelve Emperors of Germany. Struck during the sitting of Diet of Regensburg, 1594.
- „ 187 Medal. Silver gilt. *Ger.* 17th Cent. Hermann, Count of Holstein. Legend: *Tout vient a point qui peut attendre*, 1622.
- „ 125 Medallion. Copper bronzed. *Ger.* 16th Cent. Ferdinand I.
- „ 176 Medal. Silver. Philippe de Croy d'Havr , Ambassador of Philip II. at the Diet of Regensburg (1549-1613). Legend: *Sans fin croy*, 1601.
- „ 184 Medal. Silver gilt. *Ger.* 16th Cent. Johan Georg, Margrave of Brandenburg, and Elizabeth of Anhalt (1563-1607). The museum of Berlin possesses a gold medal similar to this one, which is said to be the work of Jacob Gladehals of Berlin (d. after 1617).
- „ *110 Medallion. Copper gilt. *F.* 16th Cent. Petrus Beius. Legend: *Petrus Beius super ubi est; ac. lui* 1616.

- C. *175 Medal. Silver. *Ger.* 16th Cent. Charles V., aged 37.
D. 1537. Monogram: H. R. (Heinrich Reitz, of Leipzig?).
- „ 132 Medallion. Br. *Ger.* Hieronymus Paumgartner, aged 56.
(H. P., 1498-1566). D. 1553.
- „ 179 Medal. Br. *Ital.* (?) 16th Cent. Joanna of Austria, daughter
of Charles V., and wife of John of Portugal (1553-78).
Legend: *Connubii fructus*.

CASE 6.

- „ 90 Medallion. Copper bronzed. Mod. Triumph of Silenus.
- „ 12 Medallion. Brass openwork. S. Cecilia playing the organ.
Legend: *Iodocus a prediis me fecit*.
- „ 101 Medallion. Br. *F.* End of 16th Cent. S. Paul going to
Damascus.
- „ 190 Seal. Copper bronzed. Mod. Antoine, roi de la Bsrcoce.
Mould said to be in Besançon Museum. Legend: *Anthoni-
us primus Burgundie iuventutis et Bazochie rex optimus*, 1545.
- Baptismal Holy water vessel. Br. 17th Cent.

CASE 7.

- „ 257 Kocker. Br. *Ital.* 16th Cent.
- „ 246-7 Lock plates. Stamped iron. 16th Cent. From Château of
Écouen.
- „ 60 Bust of a man. Br. *Ital.* 16th Cent.
- „ 235-6 Lock plates. Stamped iron. 16th Cent. Arms of Cath. de'
Medici. Legend: AMHXANIAΣ ΕΛΕΥΤΙΣΤΙΑ ΤΕΠΙ.
(*Hope triumphs over difficulties?*). From the old Louvre.

CASE 8.

(Begin at x.)

Stamped Iron.

- „ *263 Upper part of a knocker. 16th Cent.
- „ 256 Kocker. Wrought iron. *Ital.* 16th Cent.
- „ 232 } Bolt plates. 16th Cent. Arms of Henri II. From the old
- „ 234 } Louvre.
- „ 231 }

- G. 264 Kocker plate. 16th Cent. From the Château of Écouen.
 „ 205 } Lock plate. 16th Cent. Arms of the Montmorency. From
 „ 207 } the Château of Écouen.
 „ 262 Upper plate of a knocker. 16th Cent. Arms and Crown of France.
 „ 233 Bolt plate. 16th Cent.
 „ 261 Upper plate of a knocker. 16th Cent. Initials of Henri II.
 „ 259 Kocker. Wrought iron. 16th Cent. Initials of Henri II. From the old Louvre.

CASE 9.

- „ 161 Medal. Copper gilt. *F.* 17th Cent. Picard, Receiver-general of Prince de Conti. L. Belle. *F.* ÆT. 42. Legend: *Quærite primum regnum Dei et Iustitiam eius et hæc omnia addicientur vobis.* D. 1656.
 „ 162 Medal. Br. *F.* 17th Cent. Michel Chamillart, councillor and controller of finances (1651-1721). Ex.: N. Roussel. *F.* Legends: *Vertendo accipiunt lucem. Furi inimica fereque.* A Roussel was living in 1688.
 „ 114 Medallion. Br. Madeleine de Créquy (1609-75), wife of Nicolas de Neufville, Duc de Villeroy. Ex.: Warin, 1651.
 „ 113 Medallion. Br. 17th Cent. Duchesse de Longueville, sister of thé Grand Condé (1619-79). S., G. Warin (1604?-72).
 „ 116 Medal of the Order of S. Michael. Br. *F.* 18th Cent. Under the Dragon. A. Chalocnet, fecit 1701.
 „ 158 Medal. Br. *F.* 17th Cent. Henri de Bourbon, Condé and Charlotte de Montmorency. Legend: *Car. Maria. Mommorantia. princip. condæi uxor.* Ex.: Dupré, 1611.
 „ 154 Medal. Copper gilt. *F.* 17th Cent. François Myron, Provost of the merchants. Ex.: 1606. Legend: *Vitis fontibus portis ædificiisque publi(cis) Lutetia decorata.*
 „ 115 Medallion. Br. *F.* 17th Cent. Louis XIV. Legend: *Si iay peint en profil l'invincible Louis, C'est q(ue) de front les yeux en seroient éblouis.* Berclinet, 1672.

- C. 111 Medallion. Br. 17th Cent. Pierre Jeannin, Director of the finances to Louis XIV. (1540-1622). Ex.: G. Dupré. *F.* 1618.
- „ 189 Medal. Silver gilt. *E.* 17th Cent. Charles I. and Henriette de France. S., T. Rawlins. *F.*
- „ 112 Medallion. Copper gilt. *F.* 16th Cent. Pierre Séguier, Keeper of the Seals (1588-1672).
- „ 160 Medal. Br. *F.* 17th Cent. Attribd. to Warin. Anne d'Autriche and Louis XIV. (young). Legend: *Ob. gratiam div. desiderati regii et secundi partus.* Ex.: *Quinto, cal.* *Sept.* 1638.
- „ 159 Medal. Br. *F.* 17th Cent. Anne d'Autriche. *Above the shoulder*: Lorfelin. *F.* (Jean Darmand, or d'Hermans, called l'Orfelin, 1590?-1669). Legend: *Non est mortale quod opto.*
- Medal. Br. 17th Cent. Cardinal Richelieu.
- Medal. Brass. 17th Cent. Maria Augusta de' Medici.

CASE 10.

- „ 122 Medallion. Br. *F.* 17th Cent. Christine de Lorraine (1589-1636). Attribd. to G. Dupré.
- „ 167 Medal. Br. *Ital.* (?). 16th Cent. Marguerite de Foix, Marquise de Saluces, 1516. Legend: *Deus protector et refugium meum.*
- „ 123 Medallion. Br. *F.* 17th Cent. Cosmo II. de' Medici. Ex.: G.D.P., 1615.
- „ 178 Medal. Br. *Ger.* 16th Cent. Marie de Bohême, daughter of Charles V., wife of Maximilian II. (1528-1603). Legend: *Consociatio rerum domina.*
- „ 121 Medallion. Brass. *Ital.* 16th Cent. Calidonia, daughter of Gaspero dei Visconti Borromeo, wife of Lucio Cavanago. Struck to commemorate the marriage. Legend: *Calidonia vicecomes virago.*
- „ 171 Medal. Br. *Ital.* 16th Cent. Hippolyte de Gonzague, aged 15. Legend: *Nec tempus nec ætas.*

- C. 118 Octagon medallion. Copper gilt. *Ital.* 15th Cent. Borso d'Este, first duke of Ferrara (1453-71). A medal of B. d'E. S., Antonio Marescotti di Ferrara, 1460, is known to exist.
- .. 164 Medal. Br. *Ital.* 15th Cent. Carlo Gratto, Count of Bologna. Ex.: Opus Sperandei (Mignoli Sperandio who worked on the tomb of Pope Alexander V. at Verona, about 1420-90). Legend: *Recordatus misericordie sue.*
- .. 168 Medal. Silver. *Ital.* 16th Cent. Alexander de' Medici. Reverse: SS. Cosmo and Damian. In "Memoirs of Benvenuto Cellini" we read: "*The Duke ordered me to engrave the dies for his coins. I began with a gold piece of 40 sols, bearing on one side the head of his Excellence, and on the other, SS. Cosmo and Damian.*"
- .. 131 Medallion. Br. *Flem.* 16th Cent. Margarita Calslagen, wife of Joachim Polites, register of Antwerpen (d. 1545).
- .. 120 Medallion. Br. *Ital.* 16th Cent. Catherina Bonzi and her son. Legend: *Catherina bonz flaminio F.*
- Uncatalogued medals, the gift of Mon. Dreyfus.

CASE II.

- .. 151 Medal. Br. *F.* 17th Cent. Henri IV. and Marie de' Medici. S., G. Dupré. F. Struck to commemorate the birth of the Dauphin. Legend: *Propago imperi, 1603.*
- .. 153 Medal. Silver gilt. *F.* 17th Cent. Henri IV. and Marie de' Medici. Ex.: G. Dupré. Legend: *His orbem vinculis regent, 1601.*
- .. 155 Medal. Br. *F.* 17th Cent. Louis XIII. Ex.: G. Dupré. F. 1610. Legend: *Oriens augusti tutrice minerva.*
- .. 156 Medal. Br. *F.* 17th Cent. Louis XIII. Legend: *Poscebant hanc fata manum. Ex.: 1624.*
- .. 148 Medal. Copper gilt. *F.* 16th Cent. Anne de Montmorency. Legend: *Providentia ducis fortiss (imi) ac foeliciss (imi).*
- .. 145 Baptism medal. Silver gilt and niello. Swiss, 1548. Struck to commemorate baptism of Claude de France, daughter of Henri II. Arms of the 13 Cantons which then formed the Swiss Confederation. A deputy from each stood sponsor.

- C. 143 Medal. Copper gilt. *F.* 16th Cent. (mod. impression). Henri II. Legend: *Et pace et bello arma movet.*
- „ 109 Medal. Br. 17th Cent. Marie de' Medici. Ex.: G. Dupré. *F.* 1624. Legend reversed: *Maria Augusta Galliae et Navaræ regina.*
- „ 146 Medal. Silver. *F.* 16th Cent. Diane de Poitiers, Duchesse de Valentinois. Ex.: Æ 46. Legend: *Omnium victorem vici.*
- „ 140 Medal. Copper gilt. *F.* 16th Cent. (mod. impression). François I. Legend: *Discutit hac flama Fracisc. robore metis onia. puicit. reru. imersabilis ud.* Monogram: L.N.
- „ 139 Medal. Br. *F.* 16th Cent. François I., as Comte d'Angoulême, aged 10 years. Legend: *Notrisco al buono stingo el reo MCCCCCIII.*
- „ 142 Medal. Br. *F.* 16th Cent. Jean de Talaru. Legend: *Accelera ut eruas me, 1518.*
- „ 137 Medal. Br. *Ital.* 15th Cent. Charles le Téméraire, Duc de Bourgogne (1433-77). Legend: *Je lai emprise bien en aviengne.*
- „ 166 Medal. Br. *F.* 16th Cent. Philibert le beau (1480-1504) and Marguerite d'Autriche (d. 1530). It was this duchess who erected the three magnificent tombs in the Church of Brou, near Bourg en Bresse. Legend: *Gloria in altissimis Deo et in terra pax hominibus. Burgus.*
- „ 191 Seal. Lead. 1559. François II. and Marie Stuart.
- „ 147 Medal. Lead. François II. and Marie Stuart. Proof of the one struck in honour of the marriage. Legend: *Fecit utraque unum, 1558.*

CASE 12.

(Begin at x.)

- „ 313-4 Knife and fork. Steel and mother-of-pearl.
- „ 316-7 Knives. Steel and red amber. Blade, gilt; handle, chiselled. 17th Cent.
- „ 353 Scraper. Iron, gilt. On a steel plate in centre: *B. I. Dux. Ferrarie.* Authenticity doubtful.

- C. 318-9 Knife and fork. Steel and mother-of-pearl. Blade damascened gold.
- „ 295 Squire's carving knife. Iron and brass. 15th Cent. Belonged to Philippe le Bon, Duc de Bourgogne.
- „ 296 *Présentoir* (presenting knife). Steel and ivory. *Ger.* 16th Cent. On handle, four little medallions: Christ on cross, Martyrdom of S. Barbara, Arms of Sachsen and Nassau, Saarbrück. During the middle ages the squires who carved presented slices of meat upon these knives to the guests, hence the name—*Présentoir*.
- „ 346 Sheath. Leather gilt. *F.* 16th Cent. Contains: Knife, scissors, scraper, and stiletto.
- „ 333 Pruning knife. Iron and ivory. 17th Cent.
- „ 322 Small knife. Steel and ebony, damascened gold.
- „ 327 Small knives. Steel. 17th Cent. Handles chased and gilt.
- „ 324 Small knife. Iron and copper gilt. Back of blade notched; a head in a helmet at end of handle.
- „ 325 Small knife. Iron and mother-of-pearl.
- „ 326 Small knife. Iron and ivory.
- „ 342 Shears. Iron gilt.
- „ 334 Horseman's case. Brass and steel. 16th Cent.
- „ 302 Knife. Iron and silver. *Ital.* 16th Cent. Handle, silver niello, terminates in head of Infant Christ in high relief. Legend: *Exaltabo te Domine quoniam suscepisti me.*
- „ 320 Knife, called *Eustache* from the christian name of the maker—Eustache Dubois. Wood and iron. *Véritable* is written on one side, name on other.
- „ 351 Hatchet. Iron and maple wood.
- „ 335 Groom's case. Iron and ebony. *Ger.* 16th Cent. Contains: Two pruning knives, saw, hatchet, punch, and screw driver.
- „ 311-2 Knives. Steel and brass. Cross of Savoie on blade.
- „ 349 Scissor sheath. Iron, engraved. 17th Cent. Venus seated on a dolphin.
- „ 300 Knife. Iron and ivory. *Ital.* 16th Cent.



- C. 310 Knife. Steel and ivory. 17th Cent. Blade ornamented damascened gold arabesques, enveloping figures of Hercules, Mars, Venus, and Bellona.
- „ 350 Chopping knife. Iron and ebony. 15th Cent. Damascened ornamentation, gold and silver—Cross of Lorraine, fleur-de-lys, and escutcheons. Legend : *Ave Maria gratia plena Dominus.*
- „ 352 Stiletto. Steel and brass. *Corsican.*

CASE 13.

- „ 87 Medallion. Lead. *F.* End of 16th Cent. Vulcan's forge.
- „ 89 Medallion. Lead. *F.* End of 16th Cent. Mercury killing Argus.
- „ 94 Medallion. Lead, bronzed. *F.* End of 16th Cent. Triumph of Galatea.
- „ 95 Medallion. Lead. *F.* End of 16th Cent. Death of Adonis.
- „ 88 Medallion. Lead. *F.* End of 16th Cent. Mercury sending Argus to sleep.
- „ 102 Medallion. Lead. 17th Cent. Surrender of a town.
- „ 149 Medallion. Lead. *F.* 16th Cent. Conclusion of an alliance. D. 1596.
- „ 134 Oval medallion. *Ger.* 16th Cent. Personages wearing costumes of 1560.
- „ 288 Plate. Pewter. *Ger.* 17th Cent. Centre : Emperor Ferdinand III. on horseback. Medallions : Electors of Mainz, Köln, Trier, Baiern, Sachsen, and Brandenburg.
- „ 375 Insigna of Jester. Lead. 16th Cent. Legend : *O caput Helleboro dignu(m).*
- „ 285 Plate. Pewter. *Ger.* 17th Cent. Centre : Gustavus Adolphus on horseback ; surrounded by medallions of the king's generals during the 30 years' war.
- „ 294 Wine cup. Pewter. *F.* 17th Cent. Medallion of Louis XIII., aged 37.
- „ 291 Plate. Pewter. *Swiss.* 17th Cent. Arms of the 13 cantons.
- 293 Small dish (saucer). Pewter. *Ger.* 17th Cent. Arms of Nuremberg. Legend : *I. S. T. D.*

- C. 287 Plate. Pewter. *Ger.* 17th Cent. Centre : Equestrian figure of Emperor Ferdinand III., surrounded by 11 medallions of the principal emperors.
- „ 289 Plate. Pewter. *Ger.* 17th Cent. Centre : Christ leaving tomb, surrounded by medallions of 12 apostles. Corner : Arms of Nuremberg.

CASE 15.

Stamped Iron.

- „ 239 Lock plate. 16th Cent. Arms of France and the Medici.
- „ 265 Knocker plate. 16th Cent. From Château of Écouen.
- „ 203 Lock plate. 16th Cent. Device of House of Montmorency. From Château of Écouen.
- „ 249-53 Bolt plate. 16th Cent. From Château of Écouen.
- „ 206 Lock plate. Wrought iron. 16th Cent. From Château d'Anet.
- „ 202 Lock plate. 16th Cent. Arms of Catherine de' Medici. Legend : AMHXANIAΣ EAETITISTIA TEPI (p. 139).
- „ 252 Lock plate. 16th Cent. From Château of Écouen.
- „ 260 Knocker plate. 16th Cent. Arms of France and the Medici.
- „ 240 Bolt plate. 16th Cent. From the old Louvre.
- „ 204 Lock plate. 16th Cent. From Château of Écouen.

CASE 16.

(Begin at ×).

- „ 359 Stem of scales. Openwork copper gilt, and engraved. About 1650.
- „ 315 Case of Nos. 313-14 (Case 12, p. 143).
- „ 195 Lock plate. Iron, chiselled. End of 15th Cent.
- „ 362 Nut cracker. *Br.* 15th Cent. (?).
- „ 354 Pen mender. Ivory and brass. *Ital.* 18th Cent.
- „ 400 Openwork plaque. Iron. For some cabalistic purpose.

Nume
Rum
Omni
Um.

- G. 209 Lock plate. Iron, openwork. 17th Cent. Monogram of Christ.
- „ 331 Knife sheath. Steel and openwork (*guipure*).
- „ 396 Snuffers. Br. Imitation made in 19th Cent.
- D. — Gilt watch-cases.
- G. 82 Openwork high relief. Chiselled iron. 17th Cent. Seneca having his veins opened, and Nero.
- „ 394 Snuffers. Br. 16th Cent. Bellona surrounded by flames.
- „ 210 Lock plate. Iron, openwork. 17th Cent. Monogram : B.V.M.
- „ 374 *Châtelaine* hook. Iron, chiselled. 16th Cent.
- „ 395 Snuffers. Brass. *Ital.* 17th Cent. Adam and Eve.
- „ 219 Key. Iron, chiselled. 16th Cent.
- „ 13 Crucifix of Lorraine. Copper gilt.
- „ 208 Lock plate. Iron, engraved. 17th Cent.
- „ 199 Lock. Iron, openwork. End of 17th Cent. Letters S. E. N.

CASE 17.

- „ 356 Alms bag. Iron, chiselled, and crimson velvet. Commencement of 16th Cent.
- „ 194 Lock. Iron, chiselled. End of 15th Cent. SS. Bartholomew and Victor.
- „ 197 Lock. Iron, chiselled. Commencement of 16th Cent. Crucifixion in relief. The *chef-d'œuvre* of an apprentice, executed on his admission into a guild as master.
- „ 357 Alms bag. Iron, chiselled, and black velvet. 16th Cent. Medallion : Hercules.
- „ 196 Lock. Iron, chiselled. Commencement of 16th Cent.

CASE 18.

- „ 355 *Hache-bétel.* Steel, chiselled, engraved and gilt. *Hindoo.*
- „ 343 Shears. Steel, damascened gold.
- „ 344 Scissors. Steel gilt.
- „ 297 Presenting knife. Iron, brass, and wood. 16th Cent.

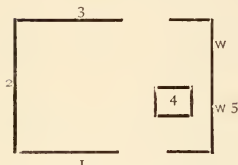
- C. 298 Knife. Iron, brass, and wood.
- „ 299 Two pronged fork. Iron, brass, and wood. 16th Cent.
These three objects formed the collection of a carving squire.
- „ 336-7 Huntsman's pruning knife. Iron and bone. 16th Cent.
- „ 340 Shears. Steel gilt. 16th Cent.
- „ 301 Knife. Iron and silver. 16th Cent. Legend on blade :
A (cœur) loyal foy assurée. On handle : S. M. V. A. ϕ
- „ 304-5 Convent refectory knife. Steel and ebony. *Ital.* 17th Cent.
- „ 306-8 „ „ „ Steel and ivory. *Ital.* 17th Cent.
- „ 309 „ „ „ Steel and ivory. *Ital.* 16th Cent.
- „ 303 „ „ „ Steel and ebony. *Ital.* 17th Cent.
- These knives have plain song noted for the different voices on the blades. Inscriptions : *Benedictio mensæ. Quæ sumpturi sumus benedicat trinus et unus. Amen. Gratiarum actio. Pro tuis beneficiis deus gratias agimus tibi.*
- „ 338 Two-pronged fork. Iron and mother-of-pearl. 16th Cent.
- Clasped knives, with arms of France and the Medici.

CASE 19.

- „ 399 Shuttle. Steel, chiselled. 17th Cent.
- „ 339 Two-pronged fork. Steel and bone.
- „ 405 Corkscrew. Steel, chiselled. 17th Cent. Sheath modern.
- „ 226 Key. Steel, chiselled. 17th Cent.
- „ 220-3 Keys. Iron, chiselled. 17th Cent.
- „ 212-8 Key. Iron, chiselled. 16th Cent.
- „ 224-5 Key. Steel, chiselled. 17th Cent.
- „ 201 Lock plate. Iron, chiselled. 16th Cent.
- „ 403 Gag. Steel, damascened. 16th Cent.
- „ 198 Lock. Iron, openwork engraved. 17th Cent.
- „ 211-17 Keys. Iron, chiselled. 16th Cent.

44. SALLE.

French Faïence.



H. Refers to Catalogue, Série H. Faïence Française.

B. „ „ Série B. Bois Sculpté, etc.

All not otherwise described is Bernard Palissy ware, 1510?-90.

- H. 33 Medallion. Galba.
 „ 74 Large dish, called La Tempérance. Reproduction of pewter basin, No. 279, Salle 43, Case 2, the work of Briot (?) about 1580 (p. 135).
 „ 20 La Nourrice de François I., so called; but the date 1555 is posterior to the king's death (1547).
 „ 21 La Nourrice. Inferior to No. 20, but probably the piece referred to in the diary of Hérouard, physician to Louis XIII. "*The 24th April, 1608, the little Duc d'Orléans, younger brother of Louis XIII., gave a small nurse in pottery to the daughter of Madame Montpensier.*"
 „ 75 Large circular dish. Perseus and Andromeda.

CASE 2.

- „ 170 Oval dish (*réceptient*, receiver).
 „ 92 Circular dish on feet Beheading of S. John Bapt.
 „ 121 Circular dish. Basket form, openwork. Called "Aux Marguerites."

CASE 3.

- H. 220 Vase ; form of a can. *Flem.* or *Ger.* (?)
- „ 226 Small jug with handles, called “à surprise.” Uncertain manufacture.
- „ 224 Vase with four handles. *Span.* After 1526.
- „ 217 Flagon. Medallions : Arms of François I., surmounted by a crown.
- ✓ „ 215 Bottle ; form of a woman. Costume, 1600-10. *E.* (?)
- ✓ „ 213 Hunting bottle. Arms of Montmorency. After 1538. Unknown fabrication.
- B. 98 Cathedra. 16th Cent.
- Old tapestry :

CASE 4.

Henri II. Ware.

- H. 5-11 Nothing authentic is known of this fabrication, but it is thought to have been made between 1540-60. There are seven pieces in this museum.

WINDOW 5.

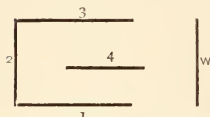
- „ 1 Pavement. Glazed clay. 14th Cent. De Hénaut is repeated four times. From Abbey of Cluny.
- „ 2-3 Pavement. Glazed clay. 15th Cent. From Abbey of S. Amand, Rouen.
- „ 4 Pavement. Painted clay. 16th Cent. From Château of Écouen.

CENTRE.

- Bureau. Marquetry. Louis XV. Riesener-Gouthière.

45. SALL E.

Italian Faience.



G. Refers to Catalogue, Série G. Faïence Italienne.

B. , , Série B. Bois Sculptés, etc.

SIDE 1.

B. 85 Side board. Carved wood. 16th Cent.

ON SIDEBOARD.

G. 772 Bust. Successors of della Robbia. Charity.

ABOVE CASE.

,, 109 Large plate. *Caffaggiolo*. Commencement of 16th Cent.

CASE.

,, 41 Jug ; form of a head. *Faenza*. 15th Cent.

,, 322 Bottle. *Urbino*. 16th Cent.

,, 94 Cup. *Forlì*. Middle of 16th Cent. Metabus and Camilla.

,, 225 Large plate. *Castel Durante*. Middle of 16th Cent. Sinon
led before Priam.

,, 544 Plate. *Gualdo*. 16th Cent.

,, 575 Plate. *Deruta*. 16th Cent.

- G. 143 Plate. *Caffaggiolo*. 16th Cent. Maccabees offering presents to Solomon.
- „ 581 Plate. *Deruta*. 16th Cent.
- „ 256 Dish. *Castel-Durante*. Middle of 16th Cent.
- „ 106 Plate. *Caffaggiolo*. Commencement of 16th Cent. Orpheus.
- „ 66 Plate. *Faenza*. Commencement of 16th Cent.
- B. 86 Dresser. Carved wood. 16th Cent.

IN DRESSER.

- G. 40 Cup. *Faenza*. 15th Cent.
- „ 474 „ *Gubbio*. 16th Cent.
- „ 445 „ *Urbino*. 17th Cent.
- „ 452 „ „ „
- „ 439 „ „ „
- „ 446 „ „ „

SIDE 2.

CASE.

- „ 348 Large oval dish. *Urbino*. About 1540. Ascribed to the Fontana. Medallion, with arabesque border.
- „ 301 Large plate. *Urbino*. Francesco Xanto, 1537. Rape of Helen.
- „ 105 Plate. *Faenza*. 16th Cent.
- „ 329 Plate. *Urbino*. 16th Cent. Attributed to the Fontana.
- „ 295 Plate. *Urbino*. F. Xanto, 1531. S. Jerome. After Raffaello.
- „ 297 Plate. *Urbino. Rom.* F. Xanto, 1533. Esacus killing himself after his father's death.
- „ 236 Plate. *Castel Durante*. Apollo and Marsyas. 1525.
- „ 300 Plate. *Urbino*. F. Xanto, 1535. Dream of Alkyone.
- „ 298 Plate. *Urbino*. F. Xanto, 1533. Flight of Camilla.

SIDE 3.

- B. 87 Dresser. Carved wood. 16th Cent.

CASE.

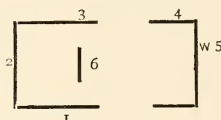
- G. 5 Vessel. *Hispano-Moresque*. 13-14th Cent.
 „ 635 Plate. *Ferrara*. 16th Cent.
 „ 551 Plate. *Deruta*. Commencement of 16th Cent.
 „ 75 Large plate. *Faenza*. Middle of 16th Cent. Orpheus.
 „ 592 Large cockle-shell basin. *Vicenza*. 17th Cent. Neptune.
 „ 69 Plate. *Faenza*. Commencement of 16th Cent. Shield with
 armorial bearings.
 „ 74 Plate. *Faenza*. Middle of 16th Cent. A siege.
 „ 650 Tazza. Unknown. Three children supporting a bowl.
 „ 668 Bottle. Unknown. 16th Cent.
 B. 95 Cabinet. Carved wood, gilt in parts. 16th Cent.

CENTRE CASE 4.

- G. 570 Saucer. *Deruta*. Commencement of 16th Cent.
 „ 567 Saucer. *Deruta*. Commencement of 16th Cent.
 „ 71 Plate. *Faenza*. Commencement of 16th Cent. Man playing
 a violin.
 „ 39 Square brick. *Faenza*. Commencement of 16th Cent. SS.
 Crispin and Crispinian.

46. SALLE.

Italian Faïence.



Same Catalogue as Salle 45.

SIDE 1.

ABOVE CASE.

- G. 728-31 Bas reliefs. Robbia (Andrea della, 1437-1528). Cherubim.
 „ 737-8 Bas reliefs. Sch. of della Robbia. Angels.

CASE.

- „ 576 Plate. *Deruta*. 1545.
 „ 108 Plate. *Caffagiolo*. Commencement of 16th Cent. Crucifixion.
 „ 599 Plate. *Vicenza*. 17th Cent.
 „ 304 Plate. *Urbino*. F. Xanto, 1540. Death of Archimedes.
 „ 93 Plate. *Forlì*. Middle of 16th Cent. Crassus, prisoner of the Parthians.
 „ 169 Plate. *Siena*. 16th Cent. Andromeda.
 „ 153 Plate. *Caffaggiolo*. 16th Cent. Hercules strangling Antæus. Imitation of Mantegna.
 „ 284 Plate. *Castel Durante*. End of 16th Cent. Metamorphosis of Calisto.
 „ 291 Plate. *Castel Durante*. End of 16th Cent. Triumph of Flora.
 „ 170 Plate. *Siena*. 16th Cent. Attributed to Campani. Hercules and Omphale. After A. Carracci.
 „ 622 Plate. *Castelli*. 16th Cent.

SIDE 2.

ABOVE CASE.

- G. 780-1 Bas relief; circular top. Mod. della Robbia. B. V. M. adoring Infant Christ, surrounded with wreaths of fruit.
- „ 768 Circular medallion. Successors of della Robbia. S. Augustin.
- „ 769 Circular medallion. Successors of della Robbia. S. John Bapt.
- „ 770 Circular medallion. Successors of della Robbia. S. Mary of Egypt.
- „ 771 Circular medallion. Successors of della Robbia. S. Francis.

CASE.

- „ 588 Plate. *Ferrara*. 16th Cent. Woman making an offering. Grotesque ornaments.
- „ 572 Plate. *Deruta*. Commencement of 16th Cent.
- „ 303 Plate. *Urbino*. F. Xanto, 1540. Rape of Helen.
- „ 92 Plate. *Forlì*, 1542. Massacre of the Innocents. After Bandinelli.
- „ 302 Plate. *Urbino*. F. Xanto, 1538. Joseph and Potiphar's wife.
- „ 356 Plate. *Urbino*. Middle of 16th Cent.
- „ 299 Plate. *Urbino*. F. Xanto, 1533. Ulysses and Circe.
- „ 77 Plate. *Faenza*, 1561. A battle.

SIDE 3.

ABOVE CASE.

- „ 779 Clusters of fruit. Successors of della Robbia.
- „ 734-5 Bas reliefs. Successors of della Robbia. Cherubim.

CASE.

- „ 288 Plate. *Castel Durante*. End of 16th Cent. Miracle of the loaves and fishes.
- „ 96 Plate. *Rimini*. End of 16th Cent. God appearing to Noah.

- G. 238 Plate. *Castel Durante*. Bacchanalian scene, 1530.
 „ 620 Plate. *Castel Durante*. 16th Cent. Finding of Moses.
 „ 621 Plate. *Castel Durante*. 16th Cent. Prodigal son.
 „ 637 Plate. *Castel Durante*, 1535. Ganymede and the Eagle.
 „ 107 Plate. *Caffaggiolo*. 16th Cent. Resurrection.
 „ 289 Plate. *Castel Durante*. 16th Cent. Christ healing the leper.

SIDE OF CASE.

- „ *726 Robbia (A. della). Bas relief; semi-circular top. B. V. M. adoring Infant Christ.
 „ *— Bas relief. Robbia (Giovanni della, b. 1470). S. George and the Dragon.

SIDE 4.

- „ *718 Large circular medallion. Robbia (Luca della, 1400-82). B. V. M. adoring Infant Christ, surrounded by Angels and a wreath of lilies.
 „ 747-8 Statuettes. Successors of della Robbia. Angels holding candelabra.
 „ 756-7 Brackets under the above. Successors of della Robbia.
 „ 720 High relief. Sch. of L. della Robbia. A martyr. The flesh unglazed.

WINDOW 5.

- „ 751 Bas relief; tabernacle. Sch. of della Robbia. Annunciation.
 „ 736 Bas relief; semi-circular top. Sch. of della Robbia. B. V. M. and Child, and three Cherubim surrounded by a wreath of fruit.

CENTRE 6.

- Pavement. Glazed clay. 1557.

47. SALLE.

From this room a small staircase leads to 2nd Floor.

SCHOOL OF DELLA ROBBIA.

- G. 764 Statue. A cardinal bishop.
- „ 719 Group. B. V. M. and Child. Flesh unglazed.
- „ 741 High relief. Altar re-table behind the above. Christ giving the Benediction, SS. Francis and Roch.
- „ 727 Fragment of bas relief. Robbia (A. della). Head of S. Anne.
- „ 754 Head.
- „ 746 High relief. S. Michael.
- „ 721 Circular medallion. Nativity.
- „ 742 B. V. M. and Child on S. Anne's knees ; Saints adoring.
- „ 745 High relief. A saint.

WINDOW.

- „ *743 Bas relief ; semi-circular top. B. V. M. and Child.
- Holy water stoup.

48. VESTIBULE II.

Called Le Palier de la Colonnade du Nord.

The Tribune of the School of Adjutants (Centurions) of the 3rd Legion Augustus, garrisoned at Lambese. It was elevated A.D. 198, in honour of Septimius Severus and Caracalla, to perpetuate their liberalities to the under officers of the Legion.

Busts, Stelæ, Ex-votos, Altars, etc., from Carthage.

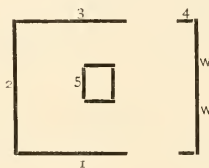
A staircase descends to the Assyrian, Phœnician, Cypriote, and Asia Minor Sculptures (page 252).

49-50. SALLES DES TAPISSERIES.

In these rooms all new acquisitions to the Museum are placed during three months, previous to their ultimate arrangement and classification.

51. SALLE.

Timbal Collection.



Special Catalogue.

SIDE 1.

- 2 Fra Angelico. *Flor.* Martyrdom of SS. Cosmo and Damian and their brothers. Part of the *predella* of No. 15 in the Accademia, Florence. Painted in 1438 for the High Altar of San Marco, Florence.
- 4 Sch. of Clouet (?). *F.* Mon. de S. André (d. 1562).
- 3 Sch. of Raffaello. *Rom.* La Vierge a l'Œillet. Replicas at Leipzig, Rome, Perugia, Loretto, Urbino, Brescia, and Wurzburg.

- 9 Circular medallion. Mar. bas relief. *Milanese*. 15th Cent. From the workshop of the Certosa, Pavia ; and probably by Giovanni Antonio Omodeo (working 1482). Annunciation.
- 16 Bas relief. Slate or black stone, called *pietra serena*. Sch. of Donatello. 15th Cent. B. V. M. and Child.
- 22 Bas relief. Paste-board, gilt and coloured. *Siense*. End of 15th Cent. B. V. M. and Child.
- 29 Head ; fragment of a statue of the B. V. M. Wood. *F.* 14th Cent.
- 27 Statuette. Wood. *F.* End of 13th Cent. An angel.
- *7 Bas relief. Fiesole (Mino da). *Flor.* B. V. M. and Child.
- 13 Statuette. Wood. *Burgundian*. 15th Cent. S. John Bapt.

SIDE 2.

BOTTOM OF CASE.

- 12 Statuette. Mar. *F.* 14th Cent. B. V. M. and Child.
- 13 Statuette. Mar. *F.* 14th Cent. B. V. M. and Child.
- 26 Bas relief ; fragment of a re-table. Wood. *F.* (?) End of 13th Cent. Flagellation.
- 11 Fragment of a Calvary. Mar. *Milanese*. End of 15th Cent. Attribd. to Mantegazza. S. John Evan.
- 103 Tripod. Br. *Ital.* 15th Cent.
- 78 Crucifix. Br. (*à cire perdue*) chiselled. *N. Ital.* 15th Cent.
- 94 Pax. Br. gilt. *Ital.* End of 15th Cent. Entombment.
- 10 Fragment of a Calvary. Mar. *Milanese*. Attribd. to Mantegazza. End of 15th Cent. B. V. M. at foot of cross.
- 32 Statuette. Wood. *F.* Commencement of 14th Cent. A saint-bishop.
- 33 Fragment of a re-table. Wood. *Flem.* End of 15th or commencement of 16th Cent. Nativity.
- 15 Statuette. Ala., or soft mar. Sch. of Germain Pilon. S. Magdalen.
- 28 Statuette. Wood. *F.* 14th Cent. B. V. M. and Child.

FIRST SHELF.

Ivories.

- 47 Bas reliefs. *F.* 13th Cent. Part of coffer. Prodigal son.
- 50 Diptych. *F.* 14th Cent. B. V. M. and Child, and Crucifixion.
- 56 Diptych. *F.* 14th Cent. B. V. M. and Child, and Crucifixion.
- 37 Plaque of book cover. *Byzan.* 11th or 12th Cent. B. V. M. and Infant Christ.
- 43 Statuette. *F.* 13th Cent. B. V. M. and Child.
- 48 Poliptych; re-table of a private altar. *F.* 14th Cent. Subjects from life of B. V. M.
- 41 Statuette. *F.* 13th Cent. B. V. M. and Child.
- 55 Diptych. *F.* 14th Cent. Subjects from life of B. V. M. and the Passion, etc.
- 45 Wing of a diptych. *F.* End of 13th Cent. Death, and Glorification B. V. M.
- 44 Bas relief. *F.* 13th Cent. B. V. M. and Child.
- 24 Bas relief. Wood. *Western.* 12th Cent. Crucifixion. Names over personages: Sta. Maria. Longinus, Stefato(n), S. Joh(anne) s. The Holy Graal at the back. Legend: *In cruce preclara mors exuperatur amara Victima pro servo fit mu(n)di vita protervo.*
- 51 Diptych. *F.* 14th Cent. Ascension, and Pentecost.
- 60 Large triptych. *Flor.* 15th Cent. Subjects from lives of B. V. M. and Jesus Christ.
- 39 Bas relief. *Ger.* 12th Cent. Jesus Christ surrounded by Angels.
- 53 Writing tablet. *F.* 14th Cent. Betrayal, and Flagellation.
- 35 Plaque of book cover. *Byzan.* 11th Cent. Christ in Glory.
- 36 Plaque of book cover. *Byzan.* 11th Cent. Symbols of the Evangelists. The two side plaques are later, *F.* (?) 12th Cent.
- 59 Bas relief. *Flem.* 15th Cent. B. V. M. and Child.
- 38 Bas relief. *Ger.* End of 12th Cent. One of the Beatitudes. Legend: *Beati qui lugent quoniam ipsi consolabuntur.*

- 42 Statuette. *F.* 13th Cent. B. V. M. and Child.
 58 Statuette. *F.* 15th Cent. A martyr saint.
 52 Wing of a diptych. *F.* 14th Cent. Coronation B. V. M.
 46 Bas relief. *F.* 13th Cent. Nativity.
 57 Diptych. *F.* 14th Cent. Subjects from lives of Jesus Christ and B. V. M.
 54 Diptych. *F.* 14th Cent. B. V. M. and Child. Crucifixion.
 49 Wing of diptych. *F.* 14th Cent. B. V. M. and Child.
 30 Statuette. Wood. *F.* 15th Cent. S. Mary Mag. and a Saint.
 40 Crucifix. *Western.* 12th Cent. Legend: *Nate maris stelle veniam c(on)cede sibile.*

TOP SHELF.

- 74 Reliquary statuette. Copper, repoussé and gilt. *F.* 15th Cent. B. V. M. and Child.
 61 Group. Br. gilt. *F.* 13th Cent. B. V. M. and Child.
 62-73 Statuettes. Copper, chiselled and gilt. *F.* 14th Cent. Part of a reliquary or *châsse*.
 75 Statuette. Copper gilt. *Ital.* 15th Cent. S. Peter.
 79 Statuette. Copper gilt. *Ital.* End of 16th Cent. S. Paul.
 34 Statuette. Wood. *Flem.* Commencement of 16th Cent. B. V. M. and Child.
 101-2 Candlesticks. Br. *Ital.* End of 15th Cent.
 76 Statuette. Br. Sch. of Donatello. S. John Bapt. preaching.
 18 Fragment, high relief. Stone. *Burgundian.* 15th Cent. Angels singing.
 77 Bust. Br. *Ital.* 15th Cent. Personage crowned with laurel.
 25 Statuette. Wood. *F.* 13th Cent. B. V. M. and Child.

SIDE 3.

- 20 Statuette. Terra cotta. *Sieneſe* (?). 15th or commencement of 16th Cent. B. V. M. and Child.
- *6 Bas relief. Mar. Fiesole (M. da). B. V. M. and Child.
- 8 Bas relief. Mar. *Flor.* End of 15th Cent. God the Father blessing. Front of a tabernacle.
- 17 Statuette. Stone, painted and gilt. *Burgundian*. Middle of 15th Cent. B. V. M. and Child.
- 21 Portrait. Stucco. *Ital.* 15th Cent. Contemporary reproduction of a mar. portrait of S. Cath. of Siena. A caſt of the ſame is in the Saint's Houſe at Siena.
- 19 Group. Terra cotta, painted and gilt. *Flor.* End of 15th Cent. B. V. M. and Child.
- 14 Statuette. Mar. *F.* Commencement of 16th Cent. A donor.
- *1 Raffaello. Drawing, pen and ink. B. V. M. and Child, SS. Sebastian and Roch. Similar to the Madonna Anſidei, at Blenheim.

SIDE 4.

- *5 Medallion. Mar. bas relief. *Flor.* 15th Cent. Donatello (?). Rom. Emperor.
- 23 Bas relief. Stucco, painted and gilt. *Flor.* or *Rom.* Middle of 16th Cent. B. V. M. in glory. A ſimilar one at S. Ken., London, attriſbd. to Francesco da San Gallo.

CENTRE 5.

- 93 Pax. Br. gilt. *Ital.* End of 15th Cent. B. V. M. and Child.
- 91 Pax. Copper, ſtamped and gilt. *F.* End of 14th Cent. Crucifixion.
- 96 Pax. Br. gilt. *Ital.* 15th Cent. B. V. M. and Child ſurrounded by ſaints.
- 83 Bas relief. Br. gilt. *Ital.* 15th Cent. Garden of Olives.
- 81 Bas relief. Br. *Ital.* 15th Cent. B. V. M. and Child.

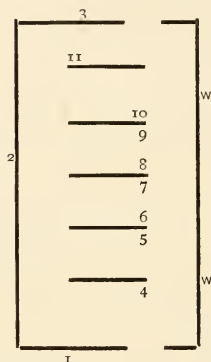
- 82 Bas relief. Br. Sch. of Padova. 15th Cent. Dead Christ supported by Angels.
- 87 Bas relief. Br. gilt. *Flor.* End of 15th Cent. Virtue protecting Innocence from Vice.
- 89 Bas relief. Br. gilt. *Ital.* 16th Cent. B. V. M. and Child.
- 90 Bas relief. Br. (bell metal). *Ger.* 16th Cent. B. V. M. and Child surrounded by Angels.
- 98 Pax. Br. silvered. *Ital.* End of 15th Cent. B. V. M. and Child.
- 97 Pax. Br. *Ital.* 15th Cent. B. V. M. and Child.
- 99 Pax. Br. gilt. *Ital.* 15th Cent. Ecce Homo.
- 80 Bas relief. Br. gilt. *Burgundian.* 15th Cent. The Christ of pity.
- 84 Bas relief. Br. gilt. *Ital.* 15th Cent. Entombment.
- 86 Bas relief. Br. partly gilt. *Ven.* 15th Cent. B.V.M. and Child.
- 85 Bas relief. Br. gilt. *Ital.* 15th Cent. Nativity.
- 88 Bas relief. Br. gilt. Attribd. to Moderno (working in Rome, 1520). Entombment.
- 100 Pax. Br. gilt. *Ital.* 1517-25. Adoration of the Magi. Legend : *Guil(cimus) R(aimundus). T(i)t(ul)i S(ancti) Marcelli. S(anctæ). R(omanæ). E(cclesiæ). Pr(es)byter.* Car(dinalis) Guil. Raymond de Vich, Cardinal, 1517 (d. 1525).
- 95 Pax. Br. gilt. *Ven.* 15th Cent. Pieta.
- 92 Pax. Br. *Ital.* End of 15th Cent. B. V. M. and Child.

52. SALLE.

Here are placed pictures, etc., not yet classified.

53. SALLE.

Lenoir Collection.



In going round the Centre Cases start where the figures are placed.

L. Refers to Catalogue, Don de Mon. and Mme. L. Lenoir.

D. „ „ Série D. Émaux.

M.S. „ „ Sculpture Moderne.

CASE I.

- Mandolin. Ivory and sandal wood. *Indian.*
- Pottery. *Persian.*
- Vases. *Oriental.* Mounted, br. gilt. *F.* 18th Cent.
- Oriental stuffs.

CASE 2.

- Tiles. *Persian*.
- Vases. Silver niello. *Indian*.
- Old Japanese lac. Collection of Marie Antoinette.
- L. 375 Statuette. Gilt upon red lac stand. *Indian*. Bouddha.
- D. 922-3 Bottles and stands. Silver filigree. *Indian*.
- „ 925 Knife. Silver filigree, handle copper. *Oriental*.
- L. 373 Little box. Old lac.
- „ 376 Tortoises in a crystal bowl. Old lac stand.
- D. 709 Rectangular plaque. Silver repoussé, and gilt. *Byzan*. 10th Cent. From treasury of S. Denys.
- „ 710 Oblong plaque. Silver repoussé, and gilt. *Byzan*. 11th Cent. Cover of a tabernacle for Holy Eucharist (?).
- „ 166 Circular plaque. Silver gilt. 14th Cent. Apostle.
- *Baptistère de S. Louis*. Copper, damascened silver. *Oriental*. Brought to France about 1150. Arabian inscription: *Made by the master Mohammed son of Je in ed din, whose sins may God pardon*, determines probable date as 897.
- Pax. Persian lapis.
- Jug. Rock crystal.
- D. 890 Amulet. *F*. 17th Cent. Square emerald, engraved with cabalistic signs. On edge: *Pater, Filius, Spiritus sanctus*.
- „ 915 Dagger. Handle, jade; sheath, silver gilt. *Persian*.
- „ 916 Knife. Handle, jade; sheath, silver gilt filigree. *Persian*.
- „ 923 Flagon and stand. Silver filigree. *Indian*.
- Basin. Rock crystal, jewelled.
- „ 716 Crucifix. Copper gilt. 13th Cent.
- L. 374 Temple, enclosing figure of Bouddha.

CASE 3.

- Vase. Crackle. *Oriental*. Mounted, *F*. 18th Cent.
- Pottery. *Persian*.
- Various objects. Ivory.

CENTRE.

— Saddles. *Oriental*.

CASE 4.

Beginning window end.

- L. 8 Snuff box. Gold chased. Commencement of 19th Cent. Vachette.
- „ 327 Musical box. Gold chased, blue enamel. *Geneva*. 19th Cent. Contains bird, which sings and flaps its wings.
- „ 326 *Nécessaire*. Blue glass, decorated gold pictures of trees and houses. Mounted, chased gold. 18th Cent. Contents: ivory tablet, knife, mirror, bottles, spoon, pencil cases, and tweezers.
- „ 350 Bottle. Gold chased; form of pigeon on a pedestal. 17th Cent. Rouge box, containing spoon.
- „ 200 Snuff box. Dresden porcelain. *Ger.* Middle of 18th Cent. Personages, reign of Louis XV.
- „ 351 Small bottle. Crystal engraved; mounted gold, enriched with rubies and diamonds. 18th Cent.
- „ 325 *Nécessaire*. Red jasper; mounted, gold chased. 18th Cent. Contents: ivory tablets, crystal bottles, gold knife, spoon, porte-crayon, ear pick. Legend: *Votre fidélité fait ma seule félicité*.
- „ 4 Snuff box. Persian lapis plaques; mounted gold, chased. *Paris*. 1779.
- „ 9 Snuff box. Agate-onyx plaques. Sections of ribboned jasper and cornelian; mounted gold, imitating a sarcophagus. *Dresden*. End of 18th Cent.
- „ 343 Tooth pick case. Gold enamelled. 18th Cent. Dog catching a duck in a pond.
- „ 332 Pocket book. Gold chased, three shades, framing leaves of tortoiseshell, incrusting gold, imitating lac. 18th Cent. Closes with gold pencil case.
- „ 331 Case of tablets. Gold chased, and grisaille imitation camei. *F.* 1770. Sacrifice to Love and Friendship.

- L. 341 *Étui* (sheath). Gold, three shades. *F.* 18th Cent.
- „ 342 „ Gold ; blue translucent enamel. *F.* 1783.
- „ 340 „ Gold, three shades, flowers chased. *F.* 1768-74.
- „ 335 „ Oriental jasper ; mounted gold. 18th Cent.
- „ 333 „ Gold chased, and enamel. 18th Cent. Contents : knife, scissors, ivory tablet, &c.
- „ ✓ 339 Case of bottle. Gold repoussé, and chased. 18th Cent. *Aeneas* carrying his father, followed by young *Ascanius*.
- „ ✓ 336 Case for bottle. Agate ; mounted, chased gold, enriched with rubies and diamonds. 18th Cent. Cameo on lid : a Bacchic head.
- „ ✓ 334 Case for bottle. Blood stone ; mounted chased gold. 18th Cent. Green jasper cameo on lid : a mask.
- „ 349 Sheath. Grisaille on red varnished ground. 18th Cent. Children playing.
- „ 347 Sheath. Silver gilt and *vernis Martin*. Chinese decorations. 18th Cent.
- „ 348 Sheath. *Vernis Martin*. 18th Cent. Groups of shepherds.
- „ 329 Tablet case. Gold chased, and green enamel. *F.* 1768-74. Legends : *Souvenir, Amitié*.
- „ 330 Tablet case. Gold chased. 18th Cent. Miniature, a young woman. On cover, *Souvenir* ; other side, *Amitié*. Contains ivory tablet and pencil.
- „ 352 Scent bottle. Gold repoussé, chased ; decorated Cupids and flowers. 18th Cent. Legend : *Pour vous*.
- „ 313 Clasp of collar. Silver gilt openwork, and filigree. 17th Cent.
- „ 363 Square box. Gold lac.
- „ 314 Clasp of collar. Silver gilt, enamelled flower. 17th Cent.
- „ 338 Scissor case. Gold chased, and blood stone. 18th Cent.
- „ 317 Medallion. Flowers and knots in diamonds, framing lady's portrait, time of Louis XV.
- „ 316 Medallion. Miniature ; Marie Adélaïde de Savoie, Duchesse de Bourgogne.

- L. 315 Medallion. Ornamented pearls. Mlle. de la Vallière in costume of Flora.
- „ 318 Medallion. Painted enamel. Lady in costume, Louis XV. S., R. (Rouquet). Framed in marcassites.
- „ 319 Medallion. Miniature; young woman, time of Louis XV. Framed, chased gold and paste diamonds.
- „ 337 Sheath for scissors. Silver niello. 17th Cent. Legend: *Le monde périra avant mon amour. Si la foy manque, adieu l'amour.*
- „ 296 Cross. Gold, blue and white enamel. 16th Cent. *Front*: Jesus Christ; *back*: B. V. M. and Child, engraved on gold. Pearls suspended.
- „ 299 Triangle. Symbol of B. Trinity. Rock crystal, gold enamelled. *Span.* 16th Cent.
- „ 295 Crucifix. Figure, silver gilt; cross, blue enamel and fleurs-de-lys, enriched with precious stones. 17th Cent.
- „ 297 Cross. Silver gilt, enriched with cut crystal, enamel and precious stones. *Span.* 16th Cent.
- „ 298 Cross. Gold and amethyst, enriched with enamels; pearls suspended. Figure, gold enamelled. End of 16th Cent.
- „ 301 Pendant. Gold enamelled, enriched with precious stones. 16th Cent. *Ecce Homo*, high relief, gold enamelled, in red enamel niche. *Below*: Angel's head. *At point*: Maltese cross, enamelled, and a pearl.
- „ 345 Small box. Silver gilt, enamelled. 16th Cent.
- „ 300 Pendant. Microscopic figures in wood: Christ, *Ecce Homo*, and Calvary; enclosed in crystal and gold tube, ornamented with enamel and pearls. 16th Cent.
- „ 308 Pendant. Silver gilt, enamel ornaments; garnets and irregular pearls suspended. 17th Cent.
- „ 302 Medallion. Gold with enamel ornaments. End of 16th Cent. Anchorite in the desert.
- „ 56 Patch box. Gold chased. P., 1784.
- „ 324 *Vinaigrette*. Silver enamelled, imitating a watch. 18th Cent.
- „ 59 Snuff box. Gold engraved and enamel. End of 18th Cent.

- L. 322 Gold watch. Decorated with diamonds. 18th Cent. Le Roy à Paris. Monogram, I. R.
- „ 310 Medallion. Silver gilt, enamelled, enriched with rubies and brilliants, framing an oval box, covering a piece of rock crystal. 17th Cent.
- „ 380 Japanese box. Soap stone. On cover : a man asleep. Flesh painted ; details engraved and gilt.
- „ 320 Watch. Copper gilt ; two dials. Case : leaves of red, white, and black enamel. 18th Cent.
- „ 65 Snuff box. Gold chased. Modern.
- „ 381 Japanese box. Soapstone. Gilt and engraved ; butterfly on lid.
- „ 328 Small triangular box ; three compartments. Gold chased. *Geneva*. 18th Cent. Enamel paintings, opening on hinges. Contents : watch, vinaigrette, and a picture chased gold ; a musician plays, a dog listens. A musical box ; pearls round it.
- „ 323 Gold watch. Enamelled in relief : Love, flowers, and leafage. Terrot et Fazy, à Genève. 18th Cent.
- „ 353 Seal. Man's head. Agate-onyx engraved cornelian ; mounted silver gilt, rubies, and diamonds. 18th Cent.
- „ 357 Bon-bon box. Sardonyx, mounted gold. 19th Cent.
- „ 355 Top of a cane. Sèvres porcelain ; incrusted gold, and green enamel. 18th Cent.
- „ 304 Pendant. High relief ; gold repoussé, and chased. Lion. Pearls suspended from claws. *Span.* 16th Cent.
- „ 312 Pendant. Gold, openwork. 17th Cent.
- „ 303 Pendant. Gold, enamel, and pearls. 16th Cent. Holy Spirit, form of a dove ; in claws blue ribbon with legend : *M. B. V. (Maria Beata Virgo)*.
- „ 306 Pendant. Gold, chased and enamelled. 16th Cent. Three-masted ship ; white sails ; rigging, pearls.
- „ 309 Pendant. Gold, form of a cross. 18th Cent.
- „ 321 Gold watch. Case chased and enamelled. Baillon, Paris. 18th Cent. Cupids upon clouds ; wreaths of flowers.

- L. 305 Vinaigrette ; form of toad. Gold, enamelled, and precious stones. 16th Cent.
 „ 311 Pendant. Gold, openwork and filigree ; enriched enamel and bugles. 16th Cent.

CASE 5.

Miniatures—Ivory, unless otherwise described.

Beginning window end.

- „ 228 Klingstedt (1657-1734). *Ger.* Diana and Actæon. S.
 „ 209 Augustin (J. B. J.) *F.* Louis XVIII.
 „ 281 *E.* (?). 19th Cent. Young girl.
 „ 253 Attribd. to Vestier (Antoine, b. 1740). *F.* Young woman.
 „ 234 Porcelain. Mailly (R.) *F.* Blue vase and flowers on a table.
 „ 211 Billy. *F.* Joseph II., Emperor of Germany. S. & d. Paris, 1775.
 „ 247 Sicardi (Louis, 1746-1825). *F.* Louis XVI. S. & d. 1791.
 On frame : “*Donné par le roi à M. Alexandre d’Aumont de Villequier, le 20 Avril, 1791.*”
 „ 229 Klingstedt. *Ger.* Rape of Europa.
 „ 236 Parent (Louis Bertin, 1768-1851). *F.* Empress Joséphine. S.
 Imitation of onyx cameo.
 „ 241 Painted enamel. Attribd. to Petitot. *F.* Marie d’Orléans (Mlle. de Longueville), Duchesse de Nemours. Replica of No. 1480, Salle 37, Frame 7 (p. 100).
 „ 252 Attribd. to Vestier. *F.* Young woman on sofa.
 „ 258 Oil on copper. *Flem.* (?). 17th Cent. Abel Servien, Marquis de Sablé et de Boisdaphin, French plenipotentiary at Congress of Münster.
 „ 274 Painted enamel. *F.* 18th Cent. Young woman.
 „ 263 *F.* 18th Cent. Young woman.
 „ 264 *F.* 18th Cent. Marquise de Prie. After Van Lco.
 „ *257 Vellum. *Flem.* or *Ger.* (?). 17th Cent. Boguslas Radziwil, Duke of Birza, Polish general.

- L. 273 *F.* 18th Cent. Child.
- „ 259 Vellum. *F.* 17th Cent. Man's portrait.
- „ 221 Guérin (J., 1760-1836). *F.* A woman sitting. *S.*
- „ 244 Enamel. Sch. of Petitot. *F.* Young woman.
- „ 240 Enamel. Petitot (J.) *F.* Christina, Queen of Sweden.
Restored.
- „ 245 Enamel. Attribd. to Rouquet (A.) *F.* Louis XV.
- „ 262 *F. Sch.* 18th Cent. Young woman.
- „ 260 Vellum. *F.* 17th Cent. Jean de la Fontaine.
- „ 222 Guérin (J.) *F.* Mme. Catalani.
- „ 279 *F. Sch.* 19th Cent. Napoléon.
- „ 230 Vellum. Klingstedt. *Ger.* (?). Young woman.
- „ 254 Attribd. to Vestier (A.) *F.* Young woman sitting.
- „ 249 *Fixé.* Pol (Chrétien van, 1752-1813). *Flem.* (?). Vase of
Flowers. *S., V. P.* (*Fixé*, See p. 15.)
- „ 225 Sch. of Hall. *F.* Young woman standing. *S. & d.* 1788.
- „ 213 Bornet. *F.* La Princesse de Lamballe. *S. & d.* 89.
- „ 235 Motelay (exhibiting 1795). *F.* Mon. Jousserant, Mme.
Lenoir's father. *S.*
- „ 214 Charlier (Jacques). *F.* Young woman playing pipes.
- „ 246 Saint (D.) *F.* Charles X. *S. & d.* 1824.
- „ 256 Vellum. *F.* 17th Cent. Henriette d'Angleterre, wife of
Monsieur, brother of Louis XIV.

CASE 6.

Miniatures.

Beginning window end.

- „ 270 *F.* 18th Cent. Man's portrait.
- „ 280 *E.* 18th Cent. Young woman.
- „ 226 After Hall (P. A., 1739-93). *F.* A young woman at a
spinnet. One similar, signed Hall, exhibited at Alsace and
Lorraine Exhibition as portrait of Sophie Arnoud.

- L. 212 Blarenberghe (Louis Nicholas van, 1716-94). *F.* Personages on steps of a château. S. & d. 1767.
- „ 232 Le Guay (Charles Etienne, 1762-1840). *F.* Young girl sitting. S.
- „ 265 *Ven.* (?). 18th Cent. Young woman.
- „ 227 Isabey (J. B.) *F.* Young woman. S.
- „ 233 Le Tellier. *F.* Young woman. S. & d. 1771.
- „ 224 Hall (P. A.) *F.* Young man. S.
- „ 237 Perin (L. L.) *F.* Young girl. S.
- „ 255 Vellum. *F.* 17th Cent. Anne d'Autriche.
- „ 239 Enamel. Petitot (J.) *F.* Young woman.
- „ 251 Spaendonck (Kornelis van, 1756-1840). *Flem.* (?). Basket of flowers. S.
- „ 275 *F.* 18th Cent. Young girl.
- „ 243 Enamel. Sch. of Petitot. *F.* 18th Cent. Young woman.
- „ 223 Hall (P. A.) *F.* Young woman.
- „ 215 Chasselat (Pierre, d. 1814). *F.* Young woman. S. & d. 1777.
- „ 231 Laurent (Jean Antoine, 1743-1826). *F.* Young woman. S. & d. 1803.
- „ 238 Enamel. Petitot (J.) *F.* Louis II. de Bourbon, le Grand Condé.
- „ 272 Vellum. *F.* 18th Cent. Woman's portrait.
- „ 242 Enamel. Sch. of Petitot. Louis XIV.
- „ 250 *Fixé.* Pol (C. van). *Flem.* (?). Basket of flowers.
- „ 276 *F.* 18th Cent. Young girl offering a sacrifice.
- „ 266 *Ven.* (?). 18th Cent. Man's portrait.
- „ 220 Dumont (François, 1751-183?). *F.* Young woman. S. & d., An IV. (1796).
- „ 269 *F.* 18th Cent. Young woman.
- „ 248 *E.* (?). Young woman. S. & d., J. S., 1775.
- „ 210 Augustin (J. B. J.) *F.* Woman's portrait. S.
- „ 271 *F.* 18th Cent. Young woman.

- L, 267 *F.* 18th Cent. Young girl.
 „ 277 *F.* 18th Cent. Young woman.
 „ 261 Vellum. *F.* 18th Cent. Young woman.
 „ 278 *F.* 19th Cent. La Duchesse d'Angoulême.
 „ 218 Dumont (*F.*) *F.* D'Arnault, of French Academy. S. & d.,
 An IV. (1796).
 „ 219 Dumont (*F.*) *F.* Mandini, Italian singer. S. & d. 1792.
 „ 216 Dumont (*F.*) *F.* Cherubini. S. & d. 1792.
 „ 217 Dumont (*F.*) *F.* Anna Morichelli, a Frascati peasant. S.
 „ 208 Aubry (Louis François, 1767-1851). *F.* Young woman. S.

CASE 7.

Tortoiseshell Snuff Boxes, with Ivory Miniatures, unless otherwise described.

Beginning window end.

- „ 151 Gold. Min. *Flem.* 19th Cent. Aged woman ; costume,
 17th Cent.
 „ 123 Gold. *F.* S., An XI. (1803). Min. *F.* Young girls sacrificing
 to Cupid.
 „ 162 Gold, mod. Min. *F.* Friedrich II. of Prussia.
 „ 148 Bon-bon box. Min. After Greuze ; La petite sœur.
 „ 178 Gold. Min. *F.* Lady ; costume, Louis XVI.
 „ 181 Gold. Min. Augustin (J. B. J.) *F.* Mme. Elizabeth (?),
 sister of Louis XVI. S. & d. 1787.
 „ 155 Gold, mod. Enamel. Petitot (J.) *F.* Mlle. de Mont-
 pensier, daughter of Gaston d'Orléans.
 „ 125 Bon-bon box. *Vernis-Martin* and gold. Min. Blarenberghe
 (L. N.) *F.* S. & d. 1752.
 „ 156 Gold, mod. Enamel. Petitot (J.) *F.* Dauphin, son of
 Louis XIV. Replica of No. 1446, Salle 37, Frame 9 (p. 101).
 „ 188 Gold. 19th Cent. Min. Augustin (J. B. J.) *F.* Napoléon. S.
 „ 189 Gold. 19th Cent. ; interior, 1784. Augustin (J. B. J.) *F.*
 Napoléon. S.

- L. 128 Bon-bon box. Gold. Between Ans VI.-XI. (1798-1803).
Min. Blarenberghe (L. N.) *F.* Sea-piece. S. & d. 1757.
- „ 169 Mod. Min. *F.* Lady; costume about 1774.
- „ 170 Bon-bon box. Gold and diamonds. P., 1778. Min. *F.*
Young woman; costume, Louis XVI.
- „ 161 Gold. Min. *F.* Man in costume of Regency.
- „ 172 Gold. Min. Augustin (J. B. J.) *F.* Woman's portrait.
S. & d. 1791.
- „ 139 Bon-bon box. Min. Vestier (A.) *F.* Lady; costume,
Louis XVI. S. & d. 1787.
- „ *129 Gold, mod. Min. Blarenberghe (L. N.) *F.* Landscape.
S. & d. 1767.
- „ 168 Gold chased, mod. Min. *F.* Mme. du Barry.
- „ 187 Gold. 19th Cent. Enamel. Soiron (J. F.) *F.* Napoléon
and Joséphine. S.
- „ 193 Gold. Vachette. P., 20k 5/32. Min. Legrenée. *F.* Mme.
P. Lenoir.
- „ *130 Gold, mod. A. Leferre. Min. Blarenberghe (L. N.) *F.*
Landscape.
- „ 140 Gold. Min. Daël (van). *Flem.* (?). Basket of flowers.
- „ 173 Gold chased, mod. A. Leferre. Min. *F.* Lady; costume,
Louis XVI.
- „ *126 Gold chased. Min. Blarenberghe (L. N.) *F.* Sea-
pieces, &c.
- „ 185 Gold, mod. Min. After Mme. le Brun. *F.* Louise
M. A. de Bourbon, wife of Philippe Égalité. Original at
Versailles.
- „ 182 Gold. 19th Cent. Min. *F.* Louis XVIII., as Comte de
Provence.
- „ *127 Gold, mod. Min. Blarenberghe (L. N.) *F.* Duc de
Choiseul's study. Pictures by Dou, Greuze, Vien, Ostade,
Pater, &c., on walls. S. & d. 1757.
- „ 171 Gold. End of 18th Cent. Min. *F.* Lady unknown.
- „ 142 Gold, mod. Vachette. Min. *F.* Flora and Genius of
Spring.

- L. 144 Gold. Commencement of 19th Cent. Min. Parant. *F.* Head of Venus de' Medici ; imitation of a cameo. S.
- „ *131 Bon-bon box. Incrusted gold ; style Louis XVI. Min. Blarenberghe (L. N.) *F.* Landscape.
- „ 158 Gold, mod. Enamel. Petitot (J.) *F.* Charlotte Marie de Daillon du Lude, Duchesse de Roquelaure. Same as No. 1491, Salle 37, Frame 7 (p. 100).
- „ 174 Bon-bon box. Gold repoussé and enamel, incrusted with gold stars. End of 18th Cent. Min. *F.* Lady ; reign of Louis XVI.
- „ 160 Gold, mod. Enamel. *F.* End of 17th Cent. A foreigner.
- „ 176 Gold, mod. Min. Hall. A lady. S.
- „ 153 Gold. Marked, An XI. (1803). Enamel. *F.* Louis XIV.
- „ 122 Gold and papier-mâché. 1783. Min. *F.* After Boucher : Venus, the Graces, and Nymphs at the bath.
- „ 159 Gold, mod. Enamel. *F.* Lady ; time of Louis XIV.
- „ 183 Gold, enriched with Rhenish pebbles ; mod. Min. *F.* Marie Antoinette.
- „ 137 Gold, mod. Min. Duplessis (Mlle.) After Greuze. *F.* L'accordée de village.
- „ 180 Gold, mod. Enamel. *F.* Louis XVI. Legend : *S'il avait séu punir, il règnerait encore.* 1801.
- „ 154 Gold. Vachette. P., An VI.-XI. (1798-1803).
- „ 177 Gold. Min. Hall (P. A.) *F.* Lady, with hair dressed in style of 1780. S.
- „ 190 Gold, mod. Min. Saint (D.) *F.* Louis Phillipe. S.
- „ 179 Gold. P., about 1785. Min. Sicardi (L.) *F.* Young girls ; hair dressed style 1780. S.
- „ 157 Gold, mod. Enamel. *F.* Mlle. de la Vallière.
- „ 186 Gold. End of 18th Cent. Min. Dumont (F.) *F.* Mme. Salentin, lady-in-waiting to Marie Antoinette. S. & d., 2 Août, 1786.
- „ *132 Gold, mod. A. Leferre. Min. Blarenberghe (Henri Joseph, 1741-1826). *F.* Skittle players.
- „ 194 Gold. 19th Cent. Min. Vernet (E. J. Horace, 1789-1863). *F.* Man on a white horse. S. & d. 1811.

CASE 8.

Gold Snuff Boxes.

Beginning window end.

- L. 98 Gold chased, translucent enamel, enriched with precious stones. J. E. Blerzy. P., 1781. Enamel. *F.* Avowal of Hippolyte to young Aricie. Phèdre, A. II., S. 2.
- „ 113 Gold enamelled. Box : P., 1768-74; cover : 1778. Min. *F.*, mod. Lady; time of Louis XIV.
- „ 95 Gold chased, translucent enamel. P., 1777. Enamel. *F.* Phèdre, A. III., S. 4.
- „ 81 Gold enamelled, enriched with diamonds. Box : P., 1774; lid : 1773. Min. *F.* Lady; time of Louis XV.
- „ 75 Gold chased and enamelled. P., 1756-62. Name on neck, Garand, à Paris (the jeweller who sold it). Enamel. *F.* Coriolanus and his family.
- „ 72 Gold chased, translucent enamel. J. Ducrollay, Paris, 1757. Min. Degault. *F.* Grisaille, imitating a bas relief. Triumph of Silenus.
- „ 76 Bon-bon box. Gold chased, and translucent enamel. Ch., B. Sageret, P., 1764. Min. *F.* Copy of 17th Cent. Portrait of lady.
- „ 117 Gold, mod. A. Leferre, Min. Picart. *F.* Cover: Justice leaning on medallion bearing effigy of Louis XV., and Genius of War; box : The Arts. S.
- „ 92 Gold chased, enamelled. End of 18th Cent. Enamel. *F.* Artist admiring his model.
- „ 93 Gold enamelled. P., 1776. Min. *F.* Grisaille. Triumph of Infant Bacchus and Cupid.
- „ 89 Gold chased, enamelled. About 1770. Foreign imitation of F. marks. Enamel. *F.* Burning of library of Alexandria, by Amron, by order of Kaleph Omar.
- „ 111 Gold chased, enamelled imitation of lapis. *Geneva*. End of 18th Cent. Enamel. *F.* After Wouverman. Group of horsemen fighting.
- „ 97 Bon-bon box. Gold chased, translucent enamel. P., 1777

- L. 110 Gold enamelled, enriched with precious stones. *Geneva*. End of 18th Cent. Min. Adam (H.) *F.* (?) Venus leaning on anchor. S. & d. 1798.
- „ 91 Gold chased, engraved ; translucent and opaque enamel. End of 18th Cent. Enamel. *F.* A seller of vegetables. Style of Teniers.
- „ 109 Gold enamelled. *Geneva*. End of 18th Cent. Min. After Coypel (C.) Young woman. Framed in pearls.
- „ 100 Gold chased. P., 1780-5. Enamel. *F.* Syrinx pursued by Pan.
- „ 87 Gold, translucent enamel. About 1770. Imitation of *F.* marks. Enamel. *F.* Merchants showing stuffs to a prince.
- „ 79 Gold chased. P., 1772. Enamel. Petitot (J.) *F.* Added later.
- „ 77 Gold chased, translucent enamel. J. F. Mathis de Beaulieu. P., 1768. Enamel. *F.* Venus and Cupid. Subjects engraved under enamel : The Arts.
- „ 73 Gold chased. George à P., 1760. Grisaille. *F.* The Arts.
- „ 96 Gold chased, enamelled. J. F. Mathis de Beaulieu. P., 1777. Grisaille, style of Larue. *F.* Children playing on clouds.
- „ 108 Gold enamelled, and precious stones. *Geneva*. End of 18th Cent. Enamel. *F.* Parnassus and Pegasus.
- „ 80 Gold chased, translucent enamel and opals. L. F. A. Taunay. P., 1773.
- „ 152 Gold. A. Vachette. Commencement of 19th Cent. Min. on lid, after P. de Champaigne. *Flem.* Jesus Christ.
- „ 105 Gold enamelled, diamonds and pearls. End of 18th Cent.
- „ 120 Gold chased, mod. Leferre. Min. Blarenberghe (H. J.) *F.* Pastoral subjects.
- „ 70 Gold chased, opaque enamel. P., 1754. Enamel. After A. Coypel. *F.* Château de Meudon.
- „ 116 Gold chased, three shades. Ducrollay. P., 1754. Min : Charlier, after Boucher. *F.* Ariadne and Leda.
- „ 71 Gold chased, translucent and painted enamel. L. Moynat. P., 1754.

- L. 74 Gold enamelled. P. J. Bellangé, 1762. Enamel *F.* Marie Anne de Bavière, dauphine de France.
- „ 78 Gold chased, enamelled imitation of lapis. Veuve George Beaulieu. P., 1768-74. Enamels. *F.* Nymph burning Cupid's arms on an altar ; Spring.
- „ 119 Gold chased, three shades, mod. Leferre. Min. Style Angelica Kauffmann. Triumph of Love.
- „ 82 Gold, two shades, enamelled. J. E. Blerzy. P., 1774. Enamel. *F.* Young woman ; style Louis XVI.
- „ 106 Bon-bon box. Gold chased, enamelled. P., 1776.
- „ 107 Gold enamelled. 18th Cent.
- „ 102 Bon-bon box. Gold encircling enamel plaques. P. 1784. Microscopic ivory carving : Trophy of musical instruments.
- „ 86 Gold chased, translucent enamel, and emeralds. Imitation *F.* marks of 1770. Enamel. *F.* Young Telemachus protected by Minerva against Eucharis.
- „ 84 Gold chased, translucent enamel. Imitation *F.* marks of 1770. Enamel. *F.* Finding of Moses.
- „ 88 Bon-bon box. Gold chased, enamelled. *Foreign.* End of 18th Cent. *F.* Offering to Cupid.
- „ 90 Gold enamelled. Imitation *F.* marks of 1770. Enamel. *F.* Fisherman and woman by a rock.
- „ 50 Gold chased, two colours. P., 1771. Grisaille in style of De Gault. *F.* Love enchained by the Graces.
- „ 103 Gold enamelled, enriched with pearls. P., about 1785. Min. Augustin (J. B. J.) *F.* Louis XVI.
- „ 69 Gold. Min. Cosmo III. of Tuscany. Enamels. *F.* The Sybils, after Claude Vignon.
- „ 104 Gold, translucent enamel. Geneva. End of 18th Cent. Min. Sicardi (L.) *F.* Marie Antoinette. S. & d. 1785.
- „ 121 Gold. Vachette, 1784. Grisaille plaques, style of De Gault. *F.* Triumph of Ceres, Dances in honour of Ceres and Pan.
- „ 101 Gold chased, enamelled, imitating opals. Imitation *F.* marks, of 1780. Enamel. *F.* Trophy of emblems of Love.

- L. *94 Gold chased, enamelled. Min. Blarenberghe (H. J.) *F.* Illumination in a garden.
- „ 114 Gold enamelled. *Foreign.* Min., mod. *F.* (?). Lady, style of Louis XIV.
- „ 112 Bon-bon box. Gold enamelled. *Foreign.* End of 18th Cent. Min. *F.* (?). Woman by a fountain.
- „ 99 Gold chased, enamelled, enriched with opals. J. E. Blerzy. P., 1781. Min. *F.* Fancy portrait.
- „ 85 Gold chased, enamelled. End of 18th Cent. Enamel. *F.* Cupid appearing to a Nymph.
- „ 118 Gold. Vachette, 1777. Mins. *F.* Antiope, Leda, Danae Calisto, and trophies.
- „ 83 Gold, enamelled. P., 1776. Enamel. *F.* Marguerite de Lorraine, wife of Gaston d'Orléans. Reproduction of No. 1479, by Petitot, Salle 37, Frame 7 (p. 100).

CASE 9.

Gold Snuff Boxes.

Beginning window end.

- „ 58 Gold chased. *Foreign.* End of 18th Cent.
- „ 66 Tortoiseshell and gold, mod. Cameo: Copy of antique head of Alexander.
- „ 51 Gold chased, opaque enamel imitating lapis. P., 1768-74. Enamel. *Geneva.* Flowers.
- „ 57 Gold chased. P., 1784.
- „ 46 Gold chased, translucent enamel. George. P., 1762. Enamel. *F.* Sea-piece and figures.
- „ 47 Gold chased, translucent enamel. Math. Coigny. P., 1763.
- „ 43 Gold chased. *Foreign.* 18th Cent. Medallions: Nymphs and Cupids, vases and doves.
- „ 53 Gold chased, translucent enamel. *Foreign.* End of 18th Cent. Medallion: A little Cupid.
- „ 63 Gold chased, mod. Cameo: Sardonyx. Cupid triumphant.

- L. 64 Gold chased. *Foreign*. Mod. Cameo : White cornelian. 16th Cent., after antique. Emps. Antoninus and Marcus Aurelius.
- „ 62 Gold engraved. Vachette. P., 20, K. 5. Topaz surrounded by diamonds.
- „ 52 Gold in three shades, chased. P., Lenfant. P., 1776.
- „ 28 Gold chased, enamelled in relief, style of Joaguet. P., 1747.
- „ 36 Gold chased, enamelled. Foreign imitation of F. marks. 18th Cent. Dog seizing a duck, etc.
- „ 31 Gold chased, translucent enamel. 18th Cent. Grisailles, after Boucher. *F.* The seasons.
- „ 38 Gold chased, incrustated silver engraved, and niello. *Ger.* Middle 18th Cent. Bas reliefs : Divinities of war.
- „ 60 Gold chased. P., 1784. Enamel. Petitot (J.) Marie Thérèse, wife of Louis XIV. Replica of No. 1445, Salle 37 (p. 102).
- „ 40 Gold chased. *Ger.* End of 18th Cent. Allegorical subject alluding to coronation of Emperor Joseph II., son of Marie Thérèse, 1765.
- „ 29 Gold engraved, and translucent enamel. P., 1750. Enamel. *F.* Minerva and two Genii unroll a piece of stuff.
- „ 61 Gold chased, translucent enamel. *Geneva*, 1798. Cameo : agate, onyx. Mod. after antique. Head of Minerva.
- „ 7 Gold chased. Vachette. P., 20 K. 5, 1789. Sardonyx plaques.
- „ 41 Gold chased. *Foreign*. End of 18th Cent. Groups of flowers.
- „ 39 Gold chased, enriched with diamonds, rubies and emeralds. Middle of 18th Cent.
- „ 34 Gold chased, translucent enamel. Jesus Christ. Ducrollay. P., 1755. Trees and windmill.
- „ 30 Gold, engraved. P., 1753. Enamel. *F.* Shepherds, etc.
- „ 32 Gold chased, enamelled. Middle of 18th Cent. Grisaille. Rustic scenes imitated from Greuze.
- „ 42 Gold chased. P., 1762. Groups of animals.
- „ 49 Gold chased. P., 1766. Enamel. *F.* Marie Thérèse.

- L. 33 Gold engraved ; translucent enamel. J. Ducrollay. P., 1754.
Porcelain. Group of Villagers.
- „ 37 Gold engraved. P., 1759.
- „ 54 Gold engraved, and chased. Pillieu. P., 1779.
- „ 67 Tortoiseshell and gold. Mod. Cameo, antique, sardonyx :
Love in his car, drawn by rams.
- „ 35 Gold engraved, translucent enamel. Middle of 18th Cent.
Flute lesson.
- „ 55 Gold chased, translucent and white opaque enamel. *Foreign*.
End of 18th Cent.
- „ 48 Gold ; translucent enamel ; openwork *appliques*, chased gold,
P., 1766. Min. After J. Vernet. *F.* Sea piece.

CASE 10.

Snuff Boxes.

Beginning Window End.

- „ 201 Bon-bon box. Copper gilt, Dresden enamel, gold *appliques*.
Ger. Commencement of 18th Cent. Diana reposing.
- „ 3 Gold chased, Persian lapis. P., 1764.
- „ 45 Gold chased, engraved, incrustated with mother-of-pearl.
- „ 164 Tortoiseshell and gold. *F.* End of 18th Cent. Min. *F.*
Lady ; costume Louis XV.
- „ 22 Gold engraved, mother-of-pearl. P., 1748. Ivory bas relief :
Interior of an apartment.
- „ 196 Gold. *Vernis-Martin*. Mod. Mins. Style of Watteau.
- „ 16 Gold chased, plaques of agate-onyx, enriched with diamonds,
rubies and emeralds. Commencement of 18th Cent.
- „ 44 Gold chased, translucent enamel. Middle of 18th Cent.
Flowers in relief.

- L. 165 Tortoiseshell, gold chased, and mosaic. Middle of 18th Cent. Lady ; costume Louis XV.
- „ 20 Gold chased, Oriental cornelian. P., 1750-6. Flowers enamelled ; style of jeweller Joaguet.
- „ 11 Gold chased, enamelled. Vachette. Copy of antique mosaic in Capitol, executed in the Vatican.
- „ 15 Oriental agate. *Appliques* in semi-transparent pebbles, of flowers and insects.
- „ 21 Rock crystal, and gold chased. Enamel. Petitot (J.) *F.* Mme. de Montespan. Replica of No. 1476, Salle 37, Frame 9 (p. 101).
- „ 19 Oriental agate, sardonyx, and gold chased. P., 1738-44. Flowers ; style of Joaguet.
- „ 13 Oriental jasper, and gold chased. 18th Cent. Small mosaic in relief ; gold, iron, pebbles, and mother-of-pearl.
- „ 5 Persian lapis. Mod.
- „ 18 Oriental agate. Mod. *S. Petersburg*. Fruits in Siberian pebbles.
- „ 95 Tortoiseshell and *Vernis-Martin*. *F.* 18th Cent. After Lancret : *Après le Dîner and le Matin*.
- „ 10 Oriental agate, Sicilian jasper and pebbles. Neuber, *Dresden*. End of 18th Cent. Imitating pavement.
- „ 12 Gold chased, enamelled. Mod. Vatican mosaic.
- „ 23 Mother-of-pearl and ivory engraved, incrustated with gold. P. 1748.
- „ 166 *Vernis-Martin*, gold chased. *F.* 1771. Min. *F.* Mme. de * * * in ball dress. After C. Coypel. Engraved 1740.
- „ 14 Gold chased. *Siberian* malachite. P., 1789. Cover, petrified wood, and mosaic of jasper and garnets. *Flor.*
- „ 2 White amethyst set in gold. Commencement of 18th Cent.
- „ 197 Painted imitation of *Vernis-Martin*. Mod. A picnic.

- L. 17 Agate ; gold chased, diamonds and rubies. Commencement of 18th Cent.
- „ 198 *Vernis-Martin*, imitating Japanese work. 18th Cent. Gold mountings. Mod. Leferre.
- „ 163 Papier-mâché and tortoiseshell, incrustated with gold. Middle of 18th Cent. Min. *F.* (copy). Marie Thérèse.
- „ 6 Oriental cornelian ; gold chased. 19th Cent.
- „ 202 Porcelain imitating Sèvres *pâte tendre*. P. J. Antoine. P., 1743. Cupids and swan.
- „ 1 Oriental jasper, and gold chased. Commencement of 18th Cent.
- „ 199 Dresden porcelain. Middle of 18th Cent. Pastoral and sporting subjects.
- „ 124 *Vernis-Martin* imitating red lac ; gold chased. Min. Klingstedt. *Ger.* Personages of Italian comedy.
- „ 24 Plaques of mother-of-pearl, shells, cornelian and gold threads. *Ger.* Style of 18th Cent. Architectural façade.

CASE II.

Old Japanese Lac.

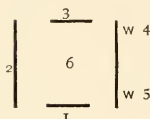
- „ 204 Snuff box. Mounted gold. P., about 1785.
- „ 203 Snuff box. Mounted gold, enamelled. P., about 1782.

CENTRE.

M.S. 328^{bis} Statue. Silver. Bosio (F. J., 1769-1845). *F.* Henri IV. Inscribed on base : *Bosio, premier sculpteur du Roi. Sayer, ciseleur. Fondu en 1824 par Odier, orfèvre.*

54. SALLE HENRI II.

Stained Glass.



F. refers to Catalogue. Série F. Verrerie.

Fine woodwork, time of Henri II.

SIDES 1 and 3.

- Pictures painted on silk and embroidered. History of Deborah.

SIDE 2.

- Portrait of Henri II

SIDE 4.

- F. 180 Arms of Comte de Toulouse. F. 16th Cent. The last Count was Alphonse, Comte de Poitiers, brother of S. Louis (d. 1271). The province was definitely joined to the crown in 1361. Probably the person represented is the peer of France, who fulfilled the duty of the counts at coronations—that of holding the golden spurs. Not necessarily an historic personage.
- „ 166 Justice under a portico. F. 17th Cent.
- „ 262 An Emperor of Ger. (Maximilian II.?) receiving a monk at his court. Grisaille and colour. Ger.-Swiss. 16th Cent.

WINDOW 5.

- F. 165 SS. Eloi and Clotaire II. *F.* 15th Cent.
 „ 217 Escutcheon, with inscription: Petrus Babenberg, Abbt zu Krutzlingen, 1540. *Ger.-Swiss.* 16th Cent.
 „ 256 A virgin-martyr. Grisaille. *Ger.-Swiss.* 16th Cent.
 „ 213 Halbard bearers. Arms of Uri Canton. 1538.
 „ 273 Painting on glass. Cousin (Jean). *F.* 16th Cent. B. V. M. and Child. From Sainte Chapelle, Vincennes.

CENTRE 6.

- S. M. 314^{bis} Statue. Silver. Chaudet (Antoine D., 1763-1810). *F.* La Paix. Inscribed: *Chaudet sculpsit. Cheret ex argento fudit. Vivant Denon direxit. Anno MDCCCVI.*

55. SALLE HENRI IV.

Stained Glass.



— Over mantle shelf, portrait of Marie de' Medici.

WINDOW 1.

- F. 267 Escutcheon of the guild of edged tool makers. *Ger.-Swiss.* 16th Cent.

WINDOW 2.

- „ 192 Dido (?). Grisaille, tinted with yellow. *F.* End of 16th Cent.

56. SALLE LOUIS XIII.

Stained Glass.

The wood work and ceiling were formerly in the Château of Vincennes.

- Portrait of Louis XIII. Attribd. to P. de Champaigne.
Flem. 17th Cent.
- Cabinet. Ebony. 18th Cent.
- Large Sèvres vases. Modern.

57. LANDING OR VESTIBULE III.

Described page 197.

A door on right leads to the

MUSEUM OF SMALLER EGYPTIAN
ANTIQUITIES.

The Egyptians had no era, correctly speaking ; they reckoned events in their annals by the number of years which had elapsed since the reigning sovereign came to the throne. The only reliable dates are those which begin with the 22nd Dynasty ; but approximate ones are thus given.

	Menes	3900 B.C.	
	XI. Dynasty	2000	„
	XVIII.	1800	„
	XIX.	1400	„
	XX.	1200	„
	XXI.	1100	„
	XXII.	962	„ Taking of Jerusalem by Sches-chang I.
	XXIV.	715	„ Bokkoris.
	End of XXV.	685	„ Tahraka.
	Commencement of XXVI.	654	„ Psametik I.
	XXVII.	527	„ Cambyses.
	XXIX.	399-78	„
	XXX.	378-40	„

58. SALLE DES MONUMENTS HISTORIQUES.



Catalogue de la Salle Historique. Paul Pierret.
,, des M.S. Égyptiens. Th. Devéria.

SIDE 1.

- 1 Bas relief. Wood. Memphite period. A man walking. Legend :
The favourite of the King, Mer-ab. Possibly the same personage,
son of a Princess of the IV. Dy., whose tomb is at Berlin.
- *689 Stela. Cal. stone. XIX. Dy.

CASE A.

- *24 Group. Statuettes. Gold. Horus and Isis extend the hand over
Osiris in sign of protection. Osiris wears the sacred head-dress
Ateu, and crouches upon a block of lapis lazuli named K. Osorkon,
XXII. Dy. Inscription on socle—a religious formula in favour
of the same King.
- 690 *Cartouche* of King Ahmes I., XVIII. Dynasty, and two lions.
Found in the mummy case of that King.

SIDE 2.

CASE B.

- *23 Statuette. Br. Face, hair, arms, and feet gilt. Necklace and dress
gold niello. Queen Karomama, wife of Takelothis I. or II.
XXII. Dy. Inscription on red metal, niello, gives the
artist's name—a priest of Ammon, Aah-neklit, who erected it in
honour of the Princess.

SIDE 3.

CASE C.

- 456 A series of royal *cartouches*, chronologically classified, from Menes to the Emperor Antoninus.

WINDOW 4.

CASE S.

- *272 Sphinx crouching. Ivory.

— A saucer on which is written a marriage contract of the 4th year of Psametik II. XXVI. Dy.

CASE R.

- 265 Small royal sphinx supporting a table of offerings and the cartouche Mer-amen-se-amen. Br., incrustated gold. Mariette identifies this King with Smendes, XXI. Dy.
- 385 Flat bottle. Enamelled clay. XXVI. Dy.
- *241 Fragment of a head, painted. Wood.

CENTRE 5.

CASE I.

- 536 Mask. Thick gold leaf. Found in the mummy case attribd. to Prince Kha-em-uas, son of Ramses II. 'XIX. Dy. (Mariette).
- 537 Chain. Gold.
- 540 Amulet. Red quartz.
- 543 Scarabaeus. Green jasper. Engraved; 10 lines of the 27th Chap. of the "Ritual," or "Book of the Departure from the Day," relating to the preservation of the heart. These three objects were also in the mummy case with the mask, No. 536.

CASE H.

- *535 Hawk with ram's head. Gold, incrustated with glass paste. The hawk symbolizing *Horus*, the rising Sun, the ram's head the nocturnal Sun, this evidently represents the orb eternally succeeding himself in his daily course upon earth, and in his nightly one through the inferior hemisphere.

- 494 Ring. Gold, with revolving bezel, formed of a scarabaeus in hard stone, engraved with a reed and bee, the emblems of sovereignty over Higher and Lower Egypt, and the sign *noub* above the scarabaeus. *Noub* signified *modelling*; the forming of the new being after death. A similar scarabaeus in Case C. is classed between the XIII. and XVII. Dy.
- 593 Scarabaeus. Lapis, mounted on a plate of gold incrustated with glass plaques; form of a *naos*, or temple in which Isis and Nephthys extend the hand over the scarabaeus in token of protection. Engraved on the base, 12 lines from the 30th Chap. of the "Ritual."
- 358 Cup or bowl. Gold, ornamented with a wreath of papyrus flowers, in the middle of which are some fish, repoussé. Intended to represent a pond of fish and plants, when filled with water. From the inscription it appears to have been given by Touthmes III. to the functionary Toth, in reward for services. XXVIII. Dy.
- 359 Cup. Silver. Similar to the above, of same origin.
- *522 Plaque. Green basalt, covered with gold, and incrustations of enamel. *Centre*: a scarabaeus in relief, symbolizing the future: The transition from death to life: Isis and Nephthys adoring. XIX. Dy. *On back*: 27th and 30th Chap. of the "Ritual" engraved.
- 597 Scarabaeus. Felspar and gold.
- *691 *Aegis* or shield, surmounted by a lion's head, etc. Gold. At back: two *cartouches* of the "Son of the Sun Uasarkon," and of "The Divine Mother, royal spouse Tati-Bart." XXII. Dy.
- *481 Signet ring. Massive gold. On one side of the bezel, the *cartouche* (or seal) of King Horus. XVIII. Dy.
- 521 *Naos*, small temple. Gold, incrustated glass paste. *Cartouche* of Ramses II. XIX. Dy.
- 486 Ring. Gold. On the bezel, two horses in relief; thought by Mon. Rougé to have been consecrated by Ramses II. to the Sun, in memory of the services rendered him in his campaign against the Khetas.
- *534 Hawk with extended wings; emblem of the rising Sun. Gold, incrustated in glass paste.

- *468 Ring with revolving bezel. Massive gold. An inscription to Amenophis I. XVIII. Dy.
- *533 Bull Apis. Porcelain.
- 457 Ring. Gold; revolving bezel, sardonyx. The name engraved, *Ra-en-ma*, is Amenemha III. XII. Dy. One of the best specimens of very early engraving on hard stone.

ON THE CHIMNEY PIECE.

- * — Statuette. Stealite. Amenophis IV. XVIII. Dy. The lower part of the legs and feet are modern.

- *XI. 2 Hieratic papyrus. Fragment of the Sallier papyrus (No. 3) in the British Museum; being one of the first pages of a poem in which Pen-ta-our, a contemporary of Moses, celebrates an episode of one of principal campaigns of Ramses II. The King seems to have been in great danger, being separated from the main army, and, accompanied only by a small escort, was attacked by a *corps-d'élite*, composed of 2,500 chariots.

The following is an account of the attack :

- Line 1.* "Some days after these (events) the King was at
Ramses Meriamoun, city
- Line 2.* He followed the road to the north. Arriving at the
region of Qades', the King marched in front like his father
- Line 3.* (Month, lord of the Thebaïd). . . .
- Line 4.* When His Majesty approached the city, the chief,
vile and perverse X'et had (already) assembled near him:
- Line 5.* (all the nations) from the extremities of the sea. The
people of X'et had all come, as also the *Naharain*, the
Aralu,
- Line 6.* the *Masu*
- Line 7.* . . . He (the chief X'et) had left neither silver nor gold
in the country, he had robbed every one to give
- Line 8.* (to the people who accompanied him to the war).
Then the vile and perverse chief X'et, with his numerous
allies, kept himself hidden behind the city of

Line 9. Qades'. His majesty was alone with his servants. The legion of Ammon marched behind him ; the legion of

Line 10. *Phra*, crossing the valley to the south of the town of S'abatoun, continued its march The legion of *Ptha* was in the centre,

Line 11. (near the town of d'Arnam) ; the legion of *Soutex*' (followed the road. The king had called up all the chiefs of his armies who were) in the valleys of the country of *Amaour*. Then the vile and perverse prince of X'et"

Here begins the British Museum MS. Sallier, No. 3.

59. SALLE DES MONUMENTS RELATIFS À LA VIE CIVILE.

Same Catalogue.

In case on right of second doorway, various things found in mummy cases—flowers, grain, fruits, etc.

CENTRE CASE P.

Ivories, carved wood, amulets, faïence, enamels, glass.

CASES R., S., Q.

Rings, necklets, and gold ornaments.

Figure of a scribe. Wood, painted. V. or VI. Dy.

SIDE CASES.

Musical instruments, tissues, vases.

60. SALLE DES MONUMENTS FUNÉRAIRES.

Same Catalogues.

Mummied animals, fish, etc.

WINDOW 2.

- Scribes' palettes, a gilder's book. Paintings and masks.
- Statues in wood. V. and VI. Dynasties.

-
- *I. 1 Papyrus of Amen-m-sàou-v. (A). Hieroglyphic MS. relating to the different phases of the Sun. XIX. Dy., contemporary with Moses.
- *II. 1 Book of the Inferior or Under Hemisphere. It relates the passage of the Sun during the hours of the night. The Egyptians worshipped the Eternal Light under the material form of the sun ; at his rising, the Creator, under the name of *Xepra* ; during his daily course, under that of *Ra* ; and at evening as *Atoum*, Eternal, or Revivifier. During his nocturnal course, he was supposed to pass each hour in a different region, the night consisting, like the day, of 12 hours. This they held as a symbol of man's life—the day, his earthly existence—the night, his passage through Hades—the sunrise, his new birth. Hence the passage of the Sun through various countries, entering and issuing by gates, is symbolic of the transmigration of the soul.

61. SALLE DES DIEUX.

Small statuettes of divinities, amulets, scarabæi, etc.

62. SALLE DES COLONNES.

Mummy cases and small divinities ; bronze and iron too's, etc.

SMALL GREEK ANTIQUITIES.

Greek Fictile Art may be thus divided :—

Archaic, ending about 700 B.C.

Best period, 600–400 B.C.

Decadence, 400 B.C.—200 A.D.

About 200 A.D. the Art ceased altogether.

No Catalogue.

63. S A L L E.

CASE 1.

Vases ; red figures on black.

CASE 2.

Archaic vases ; black figures on red ; from Italy

Panathenaic *Amphora*. Theophrastos Archonte, 313 B.C.

Cyrenaic *Amphora*. Knchippus Archonte, 321 B.C.

BY WINDOW.

Amphoræ. Legend of Argonauts. Very ancient style.

CENTRE CASE.

Terra-cottas found at Tarsus in Cilicia.

Fragments of statuettes, marks, etc.

64. S A L L E.

CENTRE CASE.

Small statuettes and bas reliefs, in terra-cotta.

Athenian *lekythi*.

CASE 2, BY WINDOW.

Small statuettes of Greek deities, coloured and gilt terra-cotta ;
from Tanagra, Boëtia.

65. S A L L E.

Greek *lekythi*. From Attica.

CASE BY WINDOW.

Vase encrusted with raised figures, gilt.

Bas relief. Mar. Framed in br. gilt, surrounded by gems.

Phalera. Agate. Military decoration of the Roman soldiers.

Large urns. Deca. : 5 B.C. From Southern Italy.

66. S A L L E.

CENTRE CASE.

Ivories. Christian era.

Plaster and wooden figures ; from Kertch, Crimea.

Transparent, *empâté* with opaque glass.

Roman remains ; from Nîmes, France.

Bas relief. Jasper. Crucifixion.

Cross the *Salle des Sept Cheminées* (21), and on the left is the

CAMPANA COLLECTION.

67. SALLE.

Phoenician and Cypriote pottery and statuettes.

Statuettes and pottery ; from Babylon, Rhodes, Lower Egypt
(Alexandrian period).

CENTRE.

Statue ; from Idalium (Cyprus).

68. SALLE.

*Bas reliefs. Terra-cotta. Showing remains of painting. *Gr.* and
Italo-Gr.

Vases with encrusted figures. *Gr.*

*A Victory.

Oil jars, from Cervetri.

69. SALLE.

Black *Etruscan* pottery ; from Cervetri, Chiusi, etc.

70. SALLE.

Etruscan vases. Ancient style, found at Caere, Cervetri, etc.

CENTRE.

A Lydian tomb. Terra-cotta painted ; from Cervetri.

71—72. SALLE.

Early *Gr.* and *Etruscan* vases; S. Italy. Panathenaic *Amphoræ*; ancient style from *Grecia-Magna* and *Etruria*.

CENTRE (72).

Large vases, from Caere. Potteries of Nikosthenes and his school. Red and black on white grounds.

73. SALLE.

CENTRE CASE.

Rhytons (cups) and *Amphoræ*. By Panphaios and Onesimos? Red and green Arezzo pottery.

WINDOW.

Rhytons, by Khakhrylion, Hieron, Brygos, Douris, and Epictetos.

74. SALLE.

Gr. pottery. Glazed, unglazed, and painted.

75. SALLE.

Mural paintings from Pompeii and Herculaneum.

Gr. and *Rom.* glass mosaics.

Large cameo, set in mar. frame, encrusted with smaller ones, and ornamented with rock crystal. (Centre case)

57. VESTIBULE III.

ARCHAIC EGYPTIAN ANTIQUITIES.

Egyptian Art may be divided into five periods :—

1. The age of the Pyramids, III.–V. Dy. The statues of this period represent a muscular race, with straight broad noses, hair cut short, and short feet.
2. During the XII. Dy. the modelling of the statues was more careful, and the proportions more elongated. To this period belong most of the best colossal works, such as the leg of Usurtesen at Berlin, the colossal arm in the B. Museum, and A. 20, 21, 22.
3. The XVIII. Dy. Sch. perfected the study of the head. The profiles are of a pure type, and the lips have a smiling expression. The head is covered with a rich fluted arrangement, and the bodies clad in long transparent garments.
After the XVIII. Dy. a decadence set in which gave place to a sort of renaissance in the XXVI. Dy.
4. The Saïte Sch. which revived the study of nature and the refinement of the XII. Dy. The head is completely enveloped in a sort of handkerchief.
5. The Ptolomaïc period.

A. *36–37 Statues. Calcareous stone. Seps, prophet and priest, belonging to the royal family.

„ 38 Statue. Cal. stone. Nesa, of the same family.

These three statues are amongst the oldest known, belonging to the III. or IV. Dy. (about 3000 B.C.).

„ 22 Statue. Oriental ala. The lower part only antique. Royal legend of Ramses II., XIX. Dy. (about 1400 B.C.), ornaments the side of the legs and back of the seat.

„ 107 Statuette. Cal. stone. V. Dy. A stout personage; which was considered a symbol of riches and of the science acquired by a man of mature years. The legend may be interpreted as, “*He who arrives at perfection*”; and his qualifications, “*Royal parentage and chief of the granaries and cattle.*”

76. STAIRCASE III.

EGYPTIAN MANUSCRIPTS.

Written on papyri, linen, tablets, and *ostraca*.

Catalogue. Manuscrits Égyptiens. Feu T. Devéria.

- V. 12 *Hieratic* papyrus. MS. of Anx-v-n-Xonsou. Invocations to the Sun : "Oh, good and divine father of gods and of men . . . who giveth life to all . . . Great god living in his dwelling-place ; his name is mysterious for all the gods."
- XII. 7 *Demotic* papyrus. Reign of Ptolemy II. Marriage contract.
- X. 9 Papyrus ; one side *demotic*, the other *Gr.* Moral precepts in demotic : "Bitterness cannot enter into the heart of a mother." "Do not follow the advice of a fool." "Do not make a companion of a bad man." "Neither kill, nor expose thyself to being killed." "Do not allow thyself to illtreat thy wife, who is weaker than thou ; but let her find in thee a protector." "Do not save thine own life at the expense of another's." "Do not pervert the heart of thy companion if he is pure."
- XIV.60 *Gr.* papyrus. Unpublished fragment of the poet Alcman. Pure Doric dialect.
- XIV.68 *Gr.* papyrus. Fragment of dialectic, containing unpublished passages from Thespis, Ibycus, Sappho, Anacreon, Pindar, Euripides, Timotheus, and other Greek poets.

77. GALERIE D'ANTIQUITÉS ÉGYPTIENNES.

Catalogue. Salle du rez-de-chaussée, etc. E. de Rougé.

CENTRE.

- A. *21 Sphinx. Red granite. XII. Dy. Two *cartouches* of Ramses II., the Gr. Sesostris, are engraved on the chest and between the two front feet ; but the style of work is superior to that of the XIX. Dy., and it is probably of the time of the ancient empire. Most likely an older inscription was effaced to make room for the present one. Merenptah, son of Ramses, also engraved his *cartouches* upon the right shoulder.





LEFT SIDE.

- A. 1 Statue. Diorite. Sekhet, creatrice of the yellow Asiatic tribes. Woman with lion's head and a solar disc ornamented with an asp. Bears the *cartouche* of Amenophis III. (1700 B.C.)
- C. *167 Stela. Cal. stone. D. 26 year (of Usertesen I., XII. Dy.(?) Dedicated by a functionary named Antef. The phrase, "*He who remembers the poor in his distress,*" may relate to Antef's bounties during a famine in this reign.
- D. 10 Sarcophagus. Grey granite, white veins. Sculptured by a priest named Horus, son of the Lady Taroten-Sekhet. Exterior: Scenes from the sun's nocturnal course, which are the subjects decorating all the sarcophagi.
- „ *9 Sarcophagus. Basalt. Saïte epoch, XXVI. Dy., or period of Nectanebo, XXX. Dy. Intended for one T'aho, priest of Imhotep, son of Ptah, god assimilated to Æsculapius.
- „ 37 Fragment of a monolith. Grey granite. A kind of calendar, representing the

RIGHT SIDE.

- D. 29 *Naos* (Temple). Red granite. Dedicated by King Amasis (about 580 B.C.), a usurper, hence the defacing of the *cartouches*, and the standard on which is written "*Upholder of Justice,*" which is almost illegible.
- „ *1 Sarcophagus. Red granite. Bears *cartouche* of Ramses III., head of XX. Dy. (1300 B.C.) The cover is at Cambridge, England.
- A. *16 Colossal statue. Red granite. King Sebek-hotep III., XIII. Dy. Legend of the king engraved on each side of throne. The practice of the Egyptian sovereigns of engraving their own legend over older ones makes it difficult to assign correct dates, but this is probably not later than 2000 B.C.
- „ 24 Colossus. Red *grès*. King Seti II., XIX. Dy. (about 1400 B.C.).
- D. 31 Fragment of the base of the obelisk of Luxor. Red granite. Ramses II.
- A. *88 Statue. Black granite. Saïte epoch, XXVI. Dy. Sculptured by a warrior named Horus, son of the Lady Neferu-Sebek

LEFT SIDE—*continued.*

thirty-six decades of the year; each one being figured by a hawk with a human head in a boat, having a circle enclosing a star upon the head. The Egyptians counted 365 days to each year, so that the decades began alternately on the 1st, 11th, and 21st of each month during one year; and upon the 6th, 16th, and 26th of the next.

- A. 18 Colossal feet. Red granite. In front of the feet the legend of Amenophis III., the Memnon of the Greeks (1700 B.C.). Interesting as giving the names of 23 vanquished nations on *cartouches* which surround the base of the colossus, an idea followed up by the Psalmist, "That thine enemies may be a stool under thy feet."

- „ 19 Colossal head. Red granite. Bearing a likeness to the features of Amenophis III.

RIGHT SIDE—*continued.*

and of a commander of military forces named Psammetik. Inscription records the works executed by Horus at Hieracleopolis.

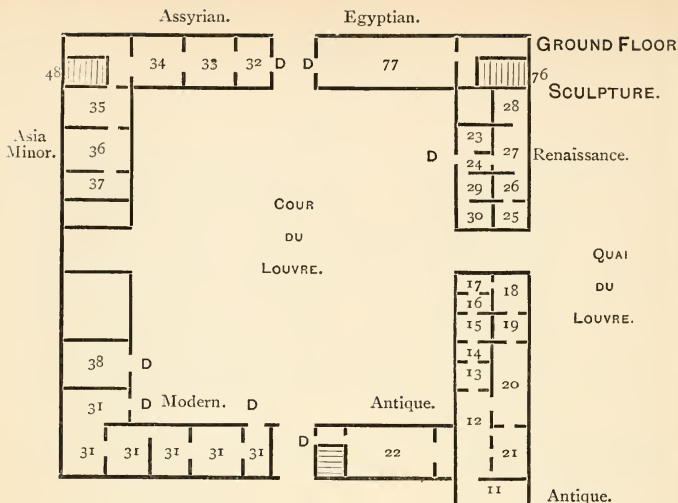
- A. 20 Colossal statue. Diorite. Bears legend of Ramses the Great, but has no resemblance to the features of that monarch. Probably belongs to an earlier period, that of the first empire, XII. Dy., the sides of the throne having been re-worked in order to engrave the legend of Ramses.
- D. 8 Sarcophagus. Grey granite. Sculptured by T'aho, priest of the gods venerated in that part of Memphis called the *white wall*, and prophet of Ptah. *Cartouche* of Psammetik, XXVI. Dy.
- B. 7 Bas relief. Cal. stone, painted. From a tomb of Seti I., chief of the XIX. Dy. (1500 B.C.).
- „ *6 Fragment of cal. stone. Legend all destroyed but name, Amenmes. XVIII. Dy.
- „ *30 Fragment of bas relief. Cal. stone. XVIII. or XIX. Dy. A funeral scene.

CENTRE.

- A. 23 Sphinx. Red granite. Bears *cartouche* of King Merenptah, son of Ramses II. The rings under the feet symbolize a long period of centuries. This king, called by historians Menophis and Amenephthes, appears to have been the adversary of Moses. The oppressed Hebrews are known to have built a city called Ramses, which could only have been during the reign of one of that family. Moses, obliged to flee from the anger of the king, after having slain the Egyptian, suffered a long exile (Ramses II. reigned 67 years), and after his return commenced the struggles which ended in the passage of the Red Sea; this event, therefore, occurred under the son of Ramses. Merenptah was the 13th son of Ramses, and reigned about the 14th Cent. B.C. The sphinx was found at Tanis.

On the opposite side of the exit is the entrance to Assyrian, Phœnician, and Asia Minor collections. (Page 252.)

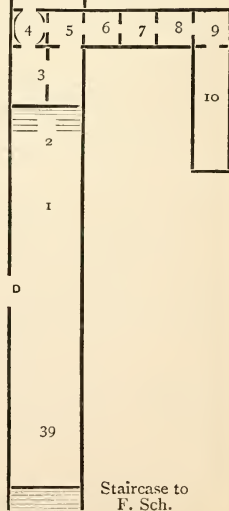




Antique.

- 1 Pavillon Denon.
- 2 Escalier Daru I.
- 3 Under Staircase.
- 4 La Rotonde.
- 5 S. de Mécène.
- 6 S. des Saisons.
- 7 S. de la Paix.
- 8 S. de Septime Sévère.
- 9 S. des Antonins.
- 10 S. d'Auguste.
- 11 S. de Phidias.
- 12 Cor. de Pan.
- 13 S. de la Médée.
- 14 S. d'Hercule.
- 15 S. d'Adonis.
- 16 S. de la Psyché.
- 17 S. de la Vénus de Milo.
- 18 S. de la Melpomene.
- 19 S. de la Pallas.

- 20 S. du Gladiateur.
- 21 S. du Tibre.
- 22 S. des Caryatides.
- Renaissance.
- 23 Salle I.
- 24 Passage.
- 25 S. de Michel Colomb.
- 26 S. de Michel Ange.
- 27 S. de Jean Goujon.
- 28 S. d'Anguier.
- 29 Musée Chretien.
- 30 Musée Judaïque.
- 31 Modern.
- 32-4 Assyrian.
- 48 Staircase II.
- 35-7 Asia Minor.
- 38 Engravings.
- 39 Casts.
- 76 Papyri.
- 77 Egyptian.



GROUND FLOOR.

ANTIQUÉ SCULPTURE.

Greek Sculpture may be divided into three periods :—

The Archaic.—From the commencement of Art in Greece to the time of Pericles, 460 B.C.

The Best Period.—From 460 B.C. to the death of Alexander the Great, 323 B.C.

The Decadence.—From 323 B.C. to the conquest of Greece by the Romans, 146 B.C.

The Greco-Roman Period.—146 B.C. to 138 A.D.

The Roman Decadence.—138 A.D. to 328 A.D.

The Museum possesses nearly 600 objects. It consists of the collections formerly in the royal palaces, the villas Borghese and Albani; those belonging to Cardinals Richelieu, Mazarin, and Fesch; the Campana collection; donations, purchases, etc. The Campana collection cost the Government £174,000.

Most of the sculptures are named, and an account is added of their origin and restorations. Those not otherwise described are life-sized statues. The popular French name is placed in brackets.

On entering always turn to the left.

Catalogue. Sculpture Antique.

I. PAVILLON DENON.

LEFT SIDE.

- *— Abundance (?). Par. mar.
- Centaur. Br. 18th Cent.
From antique in the Capitol,
Rome.
- Venus of Knidos. Br. Beau-
chesne, 1540. From antique
in Vatican, Rome.
- Ariadne. Br. Monstier, 1540.
From antique in Vatican.
- Isis.
- Faun. Br. Sch. of Kellers,
17th Cent. From antique at
Madrid.
- Minerva.
- Young athlete. Br. Sch. of
Kellers, 1687.
- Apollo Belvedere. Br. Vala-
dine, 1780. From antique in
Vatican.
- 247 Bas relief. White mar. Silenus.
- 258 Bas relief. 3rd Cent. Triumph
of young Bacchus.
- 563 Altar of Isis. Gr. mar.

RIGHT SIDE.

- Apollo Belvedere. Br. B. G.
Durant; repaired by Bon-
temps, 1540.
- Boy extracting thorn. Br. 16th
Cent. From antique in Capi-
tol.
- Hercules. Br. Picart, 1540.
From antique in Vatican.
- Laocoon. Br. Bontemps, 1540.
From antique in Vatican.
- 94 Artemis Soteira (helper of the
oppressed). White mar.
- 105 Altar to Diana. *Rom.* White
mar.
- The *Arrotino* (Scythian
sharpening a knife.) Br.
Sch. of Kellers. From
antique at Florence.
- Venus de' Medici. Br. From
original in Florence. Inscrip-
tion on back: "*Cleomenes son
of Apollodorus made me.*"
- 158 Aphrodite in the bath.
- Sepulchral slabs, altars, etc.
- Stelæ.
- Tyche. Fortune

2. ESCALIER DARU I.



LEFT SIDE.

- 416 Statue. White mar. The sun.
- 42 Front of sarcophagus. Gr. mar. Ganymedes and the eagle. The beardless personage carrying a branch, represents mount Ida; the bearded one with an urn, out of which flows water, the river Scamander. Head of the defunct Roman on a medalion. The rape of Ganymedes was the symbol of an early death. A similar bas relief in the Campo Santo, Pisa.
- 49 Front of sarcophagus.
- 523 Upper part of a stela, inscribed, Saturn.
- *— Torso d'Arles. White Gr. mar.
- 196 Term. Par. mar. Hermes.
- *443 Front of sarcophagus in two parts. Gr. mar., best period. Nereids.

RIGHT SIDE.

- 417 The sun. White mar.
- *82 Apollo. Par. mar. Torso of a draped woman.
- 346 Fragment of sarcophagus. White mar. Love sleeping.
- 283 Fragment of sarcophagus cover. White mar. Rom. deca. Vintage faun.
- 295 Fragment of sarcophagus. Rom. deca. Bacchante playing a tambourine.
- 20-1 Bas reliefs. *Las Incantadas*. Pen. mar. Rom. deca. Copies of the original Gr. bas reliefs which formed the attic of the "Enchanted Palace" of Thessalonica. They surmounted an entablature supported by Corinthian columns. They are called *Las Incantadas* (enchanted, *Span*). from having been found in the quarter of the Castilian Jews. Bacchante—Victory, Bacchus—Bacchante.

LEFT SIDE—*continued*.

- 363 Bas relief. *Rom. deca.* Cupids racing.
- 107 Altar of Diana. The inscription, *Diane-sacrum-imperio*, signifies that it was dedicated to the Goddess by her order.
- 548 Altar of Atys, erected by Caius Antonius Eutyches, president of the *Dendrophores* (wood merchants) of Tomi. They worshipped Cybele, whose festival was celebrated in Spring (22-27 March). The first day of the holy week was called *Arbor intral*, from the custom of carrying a Pine, the symbol of Atys, decorated with flowers, into the temple of Cybele.
- 404 Altar of Æsculapius, consecrated by Marcus Aurelius Venustus, veteran of the 9th legion of Prætorian Guards, under Marcus Aurelius and L. Verus, A.D. 161-9.
- 411 Ex voto. *Rom.* Fortuna.
- 22-3 *Las Incantadas.* (*Vide* Nos. 20-1, opposite). Bacchante—Mercury, Leda—Ganymedes.
- 39 *Rom.* Altar to Jupiter, guardian of treasure. Erected by Caius Julius Satyrus, freedman of an Augustus, and probably an imperial treasurer or *employé* in a fiscal department. D., A.D. 20 Jan., 157.

RIGHT SIDE—*continued*.

The entablature and inscription and the five Corinthian capitals are placed underneath the Staircase 3 (p. 208).

WINDOW.

- 226 High relief. Dionysos upon a panther.
- A votive shield of Claudius Drusus, A.D. 9.
- 92 Artemis of Ephesus.
- 307 Bas relief. Pen. mar. A Bacchanalian procession.
- 344 Bas relief. Fragment of late period. Bacchanalian cupid.
- 462 Fragment of bas relief. *Rom. deca.* A local nymph.
- 308 Frieze of a sarcophagus.
- 306 Fragment of sarcophagus cover. *Rom. deca.* Sacrifice to Bacchus.
- 305 Fragment of bas relief. *Rom. deca.* Bacchanalian children.
- 341 Sarcophagus found in the Via Appia. Cupids forging arms. The defunct's name is on the circular shield, supported by three cupids, *Blaera Vitalis*, 7 leg. III. Aug. B. M. M. D. (Centurion of the 3rd legion, in garrison in Numidia). The cover does not belong to it, and is of the period of Helio-gabalus or Alexander Severus.

LEFT SIDE—*continued*.

*193 Hermes *Enagonios* (Mercury, patron of gymnastic exercises). Gr. Head only antique.

337 Bas relief. Pen. mar. Cupids carrying off emblems from throne of Saturn.

202 Altar to Mercury. *Rom.* Time of Augustus. The inscription, *Sacrum | Mercurio | epuloni | euphrosyné*, implies that Mercury is here the promoter of gaiety—the god of feasts and repasts. Homer speaks of him as “he who rejoices the heart”; and Plutarch calls him the god “who giveth joy.”

444 Sepulchral urn of Lucius Vestitarius Trophimus. 2nd Cent. A.D.

309 Small cylindrical altar. White mar. Bacchanalian feast.

454 Naiad lying down. Gr. mar.

553 Bust. Pluto-Serapis. *Rom. deca.* The lower part in ala. is mod.

206 Double head. Oriental. Dionysos and Kora. Similar to those of the Temple of Ægina.

549 Bust. Jupiter Ammon. Head in *pavonazzetto*; bust, white mar.

RIGHT SIDE—*continued*.

From the resting of the elbow upon a mask bearing a river, it is assumed that the defunct was a Roman of high position, charged with the construction of aqueducts or canals.

502 Mask of Medusa. *Late Rom.*

501 Ditto.

238 Ariadne sleeping. Gr. Pen. mar. Destined for a tomb, this statue is an emblem of eternal sleep.

*264 Statuette. Torso of a satyr.

185 Double Hermes.

490 Sarcophagus found at Arles, in the crypt of S. Honorat (couvent des Frères Mineurs), where it had served as the tomb of a bishop. White mar. 3rd Cent. Prometheus modelling a human figure.

3. UNDER STAIRCASE.

- 362 Bas relief. *Rom. deca.* Cupids racing.
- 323 Comic masks. *Rom.*
- 334 Bas relief. White mar. Cupids carrying Hercules' club.
- 472 Fragment of statue found at Apollonia in the Epirus. Victory carrying a trophy.
- 363 Bas relief. *Rom. deca.* Cupids racing.
- 327 Sarcophagus of a young poet. White mar. 3rd Cent. Three scenes from a poet's life: Infancy, Reciting his verses, Apotheosis. Traces of red paint. Front of cover does not belong to it.
- 351 Part of a Roman sarcophagus. White mar. Love mourning.
- 332 Torso. Late period. Eros with a lion's skin on his head.
- *264 Torso. Gr. mar. Satyr in repose.
- *85 Sarcophagus found near the Dogano del Chiarone, on the Tuscan frontier (probably the station Ad nonas of the Via Aurelia), 10 miles from Montalto (Forum Aurelii). White mar. Contest of Apollo and Marsyas, and Martyrdom of the Satyr.
- Sarcophagus of Thessalonica. Battle of the Amazons.

4. LA ROTONDE.

- 292 Bacchante crowned with ivy. Gr. mar.
- Torso of a youth.
- 128 Roman personage of 1st Cent., restored into a Mars. Gr. mar.
- 68 Archaic Apollo, restored into a Good Fortune, by placing a cup, and a bunch of corn and poppies in the hands. Par. mar.

- Two torsos of children.
- 75 Apollo, called the Lycian. Hard Gr. mar.
- 191 Archaïc Hermes. White mar. Imitation of ancient style.
- 192 Archaïc Hermes (?). Pen. mar.
- 188 Archaïc Hermes. White mar.
- 76 Apollo in repose. Par. mar.
- 389 Woman restored into a Melpomene. Gr. mar.

CENTRE.

- 127 A young man, called Mars Borghese. According to Pliny (*Nat. Hist.*, 34, 18) statues of this kind were called "effigies of Achilles."

5. SALLE DE MÉCÈNE.

CENTRE.

- *— Torso. Mar. Aphroditè leaving the bath. Found at Tripoli Vecchio, in the ancient colony of Carthage.
- 89 Base of a tripod. Car. mar. A *Quindecenvir* sacrificing. The Q. were priests of Apollo, who celebrated every year (5-13 July) the festival of the god, the principal attractions of which were theatrical performances.
- Fountain. Mar.
- *— Torso. Infant Eros.
- Torso. Infant Bacchus.

6. SALLE DES SAISONS.

LEFT SIDE.

- 233 Front of sarcophagus. Dionysos and the Genii of the Four Seasons. Winter carries dead birds; Spring, basket of flowers; Summer, grapes; Autumn, attributes lost. The two personages lying down are the Ocean (man), Earth (woman).
- 304 Bas relief. Frieze of a sarcophagus. 3rd Cent. Bacchanalian procession.

RIGHT SIDE.

- 243 Front of sarcophagus. White mar. 3rd Cent. Dionysos and Ariadne.
- 569 Bas relief. Mithra sacrificing a bull. In the mythology of the Iranians, M. was the god of the Day; in that of the Romans, of the Sun. He was much worshipped by the latter after the expedition of Pompey against the Pirates, until 377 A.D., when Gracchus, prefect of Rome, ordered the destruction of all monuments raised in his honour. Inscription, *C. C. Au(f)idii Janvariv (s)*, probably records the names of the consecrators—Caius, two brothers of the Aufidian family, the surname of one being Januarius. The grotto represents the world; the bull the fertility of the earth; his death the end of the fine season. The official catalogue gives a reproduction of a drawing made by Pighius, middle of 16th Cent., when it occupied its original position on the Capitol Hill, and before it was so terribly restored.
- 570 Bas relief. White mar. *Rom.* Similar to No. 569.

CENTRE.

- 131 Two Roman personages in costume and grouping of Mars and Venus. Gr. mar. *Rom. work.* 2nd Cent. Imitation of groups in Rome and Florence.

7. SALLE DE LA PAIX.

CENTRE.

- 465 Roma sitting upon a rock in costume of Minerva. Red porphyry ; head, arms, and foot mod. br. gilt.
- Fine carved doors with monogram LA 1658 (Louis XIII. and Anne d'Autriche).

8. SALLE DE SEPTIME SÈVÈRE.

LEFT SIDE.

- Bas reliefs.
- Busts Roman emperors.

RIGHT SIDE.

- 38 Bas relief ; part of Trajan's Forum (?) White mar. Roman soldiers before the temple of Jupiter of the Capitol. It was destroyed three times by fire ; during the civil wars of Marius and Sylla, after the fall of Vitellius, and during the reign of Titus. Rebuilt by Domitian, it remained until the Middle Ages, and it is probably the latter building which figures upon this bas relief. The doors were covered with gold plates, which were carried off in the 5th Cent. during a financial crisis by order of the general Stilicho.

9. SALLE DES ANTONINS.

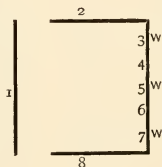
- Statues and busts of Roman Emperors and Empresses.

10. SALLE D'AUGUSTE.

- Statues and busts of Roman Emperors and Empresses.
- Augustus.
- Pavement. *Rom.* Mosaic.

Return to 4. ROTONDE.

11. SALLE DE PHIDIAS.



SIDE 1.

- *6 Bas relief. Domestic scene of the gods of Olympus : Zeus, Hera, and Hebe.

IN WINDOW.

- 289 Votive bas relief. *Archaïc Gr.* Pan and the Nymphs.
- 410 Bas relief. *Gr. mar.* Oblong votive stela. Greek family offering a sacrifice. The divinities are of larger proportions than the terrestrials : a manner of signifying the respect due to the former, practised in all early art.

- *574 Colossal torso of a goddess (Demeter?) Par. mar. Sch. of Pheidias. The iron tenons indicate early restorations. Pausanias relates that the sculptors of his time used iron and putty to adjust the different parts of a statue.
- *448 Colossal bust. Par. mar. Alexander the Great, formerly called Inopus. Style of the Parthenon sculptures; not much later than Pheidias. Found on the Island of Delos, it may have been in the Temple of Apollo, which was situated on the canal separating the sacred island from the Necropolis of Rhenea.
- 112 Statue. Par. mar. Head, Pen. mar. Athenè au Collier.

SIDE 2.

- Bas reliefs of the architrave of a temple at Assos, in Mysia.

WINDOW 3.

- *8 Votive bas relief. Invocation to the divinities of Gortyna, Crete.

SIDE 4.

- 198 Double head. White mar. Imitation of primitive style. Hermes and Hestia.
- 475 Goddess restored into a Hope. Gr. mar. The antique part archaic. Gr. style, anterior to Pheidias.
- *124 Bas relief. Par. mar. Purest *Attic* style. The Olive sacred to Athenè; created by the Goddess, and given to King Erechtheus. It was planted in the Pandrosion, and lost all its verdure when the Persians set fire to the Citadel. Pliny spoke of it as still existing in his time (16, 240).

Below, is a slab bearing an inscription, 409 B.C. of the expenses incurred by the Treasurers of the Parthenon.

WINDOW 5.

- 270 Bas relief. Gr. mar. Faun and Panther.
- *13 Bas relief. Imitation of Hieratic style. Apollo, Artemis and Nikè.
- *15 Bas relief. Gr. mar. Apollo and Nikè.
- *17 Bas relief. Leto.

- 486 Votive bas relief. Pen. mar. Imitation of ancient style. Sacrifice of a victorious Athenian general to Minerva Polias. Considered by some archaeologists to be Themistocles' ex voto, after the battle of Salamis.
- 205 Votive bas relief. Imitation of Archaic style. Dionysos and the Hours.
- 129 Bas relief. Pen. mar. *Attic style*. Invocation to Ares.

SIDE 6.

- 210 Head. Archaic Dionysos. White mar. Imitation of ancient style.

WINDOW 7.

- 83 Bas relief. Pen. mar. Imitation of Hieratic style. Contest for the Tripod.

SIDE 8.

- 186 Hermes, called Talleyrand Jupiter. Par. mar. Free imitation of ancient religious style, which may be attribd. to the last century of the Roman Republic; similar to Pan in British Museum.
- 9-10-11 Bas reliefs, formerly an uninterrupted frieze. Very brittle mar. Ancient style, end of 6th or commencement of 5th Cent. B.C. Apollo, Hermes, Graces, and Nymphs. Found Island of Thasos.
- * — Bas relief. Pen. mar. Part of eastern frieze of Parthenon, above principal entrance, near north corner. Panathenaic Procession. From the birth of Pesistratus, the Athenians were in the habit of celebrating every four years, the birth of their patroness. The festival took place about the 9th August. The procession formed at sunrise, and entering the city by the *Dipylon*, and crossing the square of the *Agora*, it was then directed towards the *Propylæa*. A hetacomb was offered at the altar of Minerva Polias, who also received a new robe, embroidered by maidens of noble birth. A hundred young girls, called *Canaphores*, carried vessels of silver and gold, purchased by the State for this purpose. This fragment represents six of these *Canaphores* and two priests, who receive the oblations. The Parthenon, constructed under Pericles, was finished 437 B.C., the sculptures being entirely the work of Pheidias and his pupils, the two principal of whom were Alkamenes and Agorakritos. Probably the background was originally painted blue, and the hair and parts of the figures, gilt.

- *126 Metope of the Parthenon (No. 10 of the 12 front ones). Pen. mar.
Centaur carrying off a woman.
- 112 Statuette. Pen. mar. Archaic *Attic* style. Athenè. Similar to
Minerva, on the pediment of Temple of Ægina.

CENTRE.

- *1 Base of Tripod, called Altar of the 12 Gods. Pen. mar. Archaic
style. The attitudes of the upper row of deities with their legs
close together, is thought to be symbolic of the belief that the gods
moved without separating their feet.

12. CORRIDOR DE PAN.



LEFT SIDE.

SIDE 6.

- 541 Statuette. Cybele.
- 455 Naiad. White mar.
- 542 Statuette. Cybele.
- 25 Term. Hercules.

SIDE 7.

- 208 Archaic Dionysos. Pen. mar.
- 108 Bas relief. Gr. mar. Marriage
of Hephaistos and Aphroditè.

RIGHT SIDE.

DOORWAY 1.

- 45 Woman restored into Juno.
Gr. mar.
- 77 Apollo holding an arrow. Gr.
mar.

SIDE 2.

- 28 Term. Mercury.

DOORWAY 3.

- *160 Fragment of statuette. Gr.
mar. Aphroditè.
- Torso.

LEFT SIDE—*continued.*

- 43 Hera (?).
 402 Æsculapius. White mar. *Rom.*
 381 Woman restored into Euterpe.
 Gr. mar.

RIGHT SIDE—*continued.*

DOORWAY 4.

- *328 Eros bending Hercules' bow.
 Gr. mar. Alexandrian period;
 imitation of earlier epoch.
 *154 Aphroditè and Eros. Par. mar.

SIDE 5.

- 409 Hygieia. White mar.
 176 Young Mercury or Telephorus.
 Gr. mar.
 302 Infant Bacchus. Gr. mar. For
 a fountain.
 257 Bas relief. White mar. Silenus.
 271 Faun. Gr. mar. *Rom.*
 287 Pan sitting. Gr. mar.

13. SALLE DE LA MÉDÉE.



LEFT SIDE.

DOORWAY 3.

SIDE 4.

- 72 Apollo. Gr. mar.
 494 Genius of Death. Pen. mar.
 460 Flora. Par. mar.
 442 Bas relief. *Rom.* Marine
 Centaurs and Naiads.

RIGHT SIDE.

DOORWAY 1.

SIDE 2.

- *115 Athenè. Pen. mar.
 *144 Aphroditè leaving the bath.
 Gr. mar.
 441 Bas relief. *Rom.* Marine
 Centaurs and Naiads.



LEFT SIDE—*continued*.

356 Bas relief. Cupids riding a marine griffin.

311 Front of Sarcophagus. Late *Rom.* Bacchanalian scene.

329 Eros bending his bow. *Par.* mar. Imitated from same antique as Nos. 327-8 (p. 216).

*407 Hygieia. *Par.* mar.

RIGHT SIDE—*continued*.

245 Infant Bacchus. *Rom.*

155 Aphroditè, Eros, and a Marine Monster. *Pen.* mar.

252 Silenus. *Pen.* mar.

282 Cover of Sarcophagus. Vintage fauns.

*281 Bas relief. Copy of *Gr.* mar. of best period. Hunting Satyr.

377 Graces. *Par.* mar.

300 Sarcophagus. White mar. Family of Centaurs.

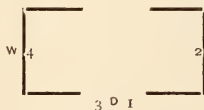
533 Sylvanus, called Vertumnus. White mar.

251 Silenus. *Par.* mar.

CENTRE 5.

— Venus *accroupie* (crouching). *Grecchetto* mar. *Gr.* Found at Vienne, France.

14. SALLE D'HERCULE.



LEFT SIDE.

DOORWAY 3.

118 Athènè. Statue. *Gr.* mar. head, *Par.* Resembles somewhat the *Parthenos* of Pheidias.

RIGHT SIDE.

DOORWAY 1.

*138 Aphroditè. *Pen.* mar. Similar in position to the *Vénus d'Arles*.

LEFT SIDE—*continued*.

SIDE 4.

- 197 Mercury. Pen. mar. *Rom.*
 *260 Young Satyrs. *Gr.* Par. mar.
 1st Cent. B.C.
 *116 Athenè armed with a lance.
 Statue, Par., head Pen. mar.
 375 Hermaphrodite. Imitation of
 No. 374, Salle 22 (p. 232).

RIGHT SIDE—*continued*.

SIDE 2.

- 286 Female Satyr. Pen. mar. (rare).
 *325 Eros (Farnese). *Gr.* mar.
 361 Bas relief. *Rom.* Cupids racing.
 — Hercules, Telephus and the
 Hind. *Gr.* mar.
 *117 Athenè (Palermo). Pen. mar.
 *437 Head of a young man called
 Palemon, a marine demon,
 in whose honour the Isthmian
 games were celebrated. His
 temple was upon the Isthmus
 of Corinth.
 37 Bust. *Car.* mar. Jupiter.

15. SALLE D'ADONIS.



LEFT SIDE.

DOORWAY 3.

- Juno. *Mar.*

SIDE 4.

- *122 Head. *Par.* mar. Pallas.
 222 Dionysos. Pen. mar.
 119 Athenè. *Gr.* mar.

RIGHT SIDE.

DOORWAY 1.

- *152 Aphrodite and Eros trying on
 the armour of Ares. Pen. mar.

SIDE 2.

- 372 Bas relief. *Rom.* Cupids
 parodying Hector's funeral.

LEFT SIDE—*continued*.

- 491 Bas relief. Prometheus forming man, and stealing the fire from Heaven.
- *57 Goddess restored into a Demeter. Gr. mar. Arrangement of drapery, best style of Gr. art.
- 100 Diana. Pen. mar.
- 246 Child restored into young Bacchus. White mar.
— A follower of Bacchus.
- *154 Aphroditè and Eros. Par. mar. Same attitude as Vénus de Milo.
- 470 Roma in a helmet. White mar.
- 134 Bas relief. Luna mar. *Rom.* Birth of Aphroditè. Front of a sarcophagus.

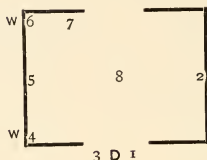
RIGHT SIDE—*continued*.

- 223 Young Bacchus. Luna mar. ✓
- 120 Athenè. Gr. mar.
- 153 Aphroditè and Eros. Gr. mar.
- *477 Nikè. Gr. mar.
- 395 Woman restored into a Muse. Pen. mar.
- *438 Sarcophagus. Pen. mar. *Rom.* Tritons and Naiads. Ends, unfinished; frequently the case in the best sarcophagi.
- 172 Front of sarcophagus. *Rom.* Death of Adonis.
- 248 Front of sarcophagus. *Rom.* 3rd Cent. Triumph of Infant Bacchus. ✓
- 558 Isis. Gr. mar.
— Niobe. White mar.
- 140 Aphroditè. Pen. mar. Drapery.
- 368 Child Cupid. White mar.
— Hercules in repose. White mar.
- 166 Draped bust. Aphroditè.

CENTRE 5.

- 91 Tripod. White mar. Griffins.

16. SALLE DE LA PSYCHÉ.



LEFT SIDE.

DOORWAY 3.

145 Aphrodité. Gr. mar.

*151 Aphrodité and Eros. Par. mar.
The name of Praxiteles, formerly upon the plinth, was destroyed as not being genuine. It was a common practice of sculptors during the decadence to sign their works with the names of great artists of the best period.

433 Bas relief. The constellation of the Serpent, erroneously called *Psylles* (the serpent eater).

WINDOW 4.

324 Seat of a priest of Dionysos.
Pen. mar.

RIGHT SIDE.

DOORWAY 1.

139 Aphrodité (of *Troas*). Pen. mar. Antique copy of the Aphrodité at Alexandria Troas, Asia Minor, to which town Julius Cæsar thought of transferring the seat of government.

141 Venus leaving the bath. Luna mar. *Rom.* Same attitude as the Capitol Venus.

SIDE 2.

279 Child's sarcophagus. Luna mar. Faun, Goatherd, and Cupids.

— Young Athlete, victorious.

LEFT SIDE—*continued*.

SIDE 5.

— Atalanta running. White mar.

80 Torso restored into an Apollo.
Pen. mar.

WINDOW 6.

67 Seat of a priestess of Demeter.
Luna mar.

SIDE 7.

*265 Dancing faun. Par. mar.

*165 Aphrodite *Eustephanos* (with
beautiful coronal). Par. mar.

*440 Bas relief. Front of sarco-
phagus. Luna mar. Naiads
and marine Centaurs.

RIGHT SIDE—*continued*.

426 Sarcophagus (Bordeaux). Pen.
mar. 3rd Cent. Endymion
and Selene. Contained a man's
skeleton when found in 1805.

400 Æsculapius and Agathodemon.
Par. mar.

*387 Melpomene. Par. mar.

*371 Psyche. *Gr.* Probably an
antique imitation of one of the
daughters of Niobe, group
attribd. to Scopas, 4th Cent.
B.C. Three similar statues
known: one at Florence, and
two in Rome (Capitol).

146 Venus and the swan. *Gr.* mar.

240 Sarcophagus (Bordeaux). Par.
mar. 3rd Cent. Dionysos ✓
and Ariadne. Contained a
woman's skeleton when found
in 1805 near B., with No. 426.

— Torso. *Gr.* mar.

— Torso. Par. mar.

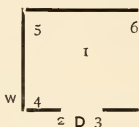
266 Dancing faun. Par. mar.

133 Front of sarcophagus. White
mar. *Rom.* Birth of Aph-
rodite.

CENTRE 8.

*90 Tripod of Apollo. Pen. mar.

17. SALLE DE LA VÉNUS DE MILO.



- 136 Vénus de Milo. Corallitic mar. Belongs to the epoch between Pheidias and Praxiteles ; probably, from the resemblance in style to the Niobe group at Florence, by the same sculptor, Scopas, who lived during the reign of Philip of Macedon, 4th Cent. B.C. The care with which the back is modelled, proves it to have been in some open place. Much difference of opinion prevails as to the action of the arms ; but Mon. Claudius Tarral considers that the fragments of an arm and hand holding an apple, found with the statue, indicate that the left arm was raised and the right hanging down, the hand clasping the drapery in the manner of the torso of Aphroditè at the entrance of Salle 5. This opinion is upheld by Mon. Fröhner, the *conservateur* of this department of the museum. The ears are pierced, probably for gold or pearl pendants. Judging from certain defects—the smallness of the head, the irregularity of the two sides of the mouth (the right cheek being fuller than the left), and the imperfections of the foot—it was evidently modelled from life. The drapery is quite transparent, and the marble of an exquisite tone. This and the Aphroditè (Salle 5) are exceptionally lifelike in the fleshiness of the marble. A gold necklace, ear-rings, and some other Byzan. ornaments were discovered in the same place as the statue—the Island of Melos.

LEFT SIDE.

DOORWAY 2.

- * 156 Aphroditè and Eros upon a dolphin. Rom. Attitude of the Medici Venus. Found at Porto d'Anzo, ancient Antium.

RIGHT SIDE.

DOORWAY 3.

- 157 Aphroditè, Eros and a Dolphin. Par. mar. Attitude of Medici Venus.

WINDOW 4.

— Fragments belonging to the Venus.

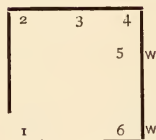
64 Front of sarcophagus. Rape of Kora.

SIDE 6.

231 Front of sarcophagus. Gr. mar. Dionysos fighting the Indians.

241 Front of sarcophagus. Rom. Dionysos and Ariadnè.

18. SALLE DE LA MELPOMÈNE.



SIDE 1.

*163 Colossal head. Par. mar. Sch. of Pheidias. Aphroditè.

SIDE 2.

*— Venus (*Falerone*). Similar in attitude to Vénus de Milo.

*379 Euterpe. Gr. mar.

SIDE 3.

386 Colossal statue. One block of Pen. mar. Melpomene. Formerly in the court of the palace, constructed (after 1495) by Bramante for Cardinal Raffaello Riario, which stands upon the site of Pompey's theatre. The 44 columns of red granite which ornament the court no doubt belonged to that building. (The Cardinal R. also robbed the Coliseum for his palace.) It is, therefore, possible that the statue decorated the theatre which was erected in 55 B.C., after the model of the one of Mitylene; but as the stage was burnt four times (A.D. 22, 79-81, 247, and 282-4), and finally destroyed during the reign of Arcadius and Honorius, it is not probable that it ornamented that part of the building. The *auditorium* remained standing until the 12th Cent.

SIDE 4.

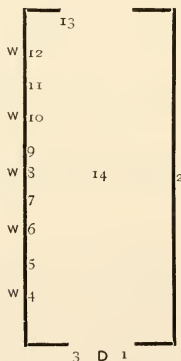
*380 Euterpe. Gr. mar.

WINDOW 5.

164 Bust. Gr. mar. Aphrodité (Venus of Knidos).

The apse behind Melpomene was begun by Raymond, and finished under the Restoration by Percier and Fontaine. The small mosaic in front of the pedestal is antique. The large one was executed by François Belloni, Director of the School of Mosaic founded in Paris by Napoléon, from designs by Baron Gérard.

19. SALLE DE LA PALLAS.



LEFT SIDE.

DOORWAY 3.

*44 Hera restored into a Providence.
Gr. Pen. mar.

RIGHT SIDE.

DOORWAY 1.

*393 Woman restored into Urania,
by Girardon (1628 - 1715).
Pen. mar.

LEFT SIDE—*continued*.

WINDOW 4.

- 234 Dionysos and Silenus. Probably grouped by restorer.
 *316 Vase (*aux Masques*). Par. mar.

SIDE 7.

— Osiris. Par. mar.

WINDOW 8.

- 419 Bust. White mar. The Sun.

SIDE 9.

- 169 Bust. Luna mar. Venus. Antique imitation, style of *Vénus de Milo*.
 46 Bust. Pen. mar. Juno.

SIDE 11.

- *229 Head. Gr. mar. Young Dionysos.

RIGHT SIDE—*continued*.

SIDE 2.

- *413 Woman restored into a Nemesis.

469 Bust. Roma as an Amazon.

41 Bust. Pen. mar. Ganymedes, called Paris.

103 Sarcophagus. Luna mar. *Rom.* Artemis and Actæon.

*213 Head. Gr. mar. Dionysos *Pogon* (with long beard). Suggestive of archaic types of Oriental Bacchus.

*114 Pallas (*Vollettri*). Par. mar. Probably *Rom.* 1st Cent. A.D. Imitation of some celebrated Gr. statue.

60 Bas relief. Par. mar. Demeter and Polyhymnia.

*403 Colossal bust. Asklepios. A fragment of the right arm exists, showing that the head and arm were originally part of a statue.

*81 Colossal bust. Luna mar. Apollo.

69 Colossal bust. Pen. mar. Archaic Apollo; type of the statue by Kanachos, executed for the oracle of the Branchidæ, at Miletus, which held a bow in the left hand and a faun in the right. Kanachos lived about 467 B.C.

*55 Demeter. Pen. mar.

RIGHT SIDE—*continued.*

303 Child (*à l'outré*), with leathern bottle. Par. mar. Decoration for a fountain.

*445 Cippe. Rom. 1st Cent. Naiads and Cupids.

14 Bas relief. Gr. mar. Artemis and Apollo before Nikè. Imitation Archaic style, the character of which has been destroyed by the modern restorer.

— Adorante as Euterpe.

CENTRE 14.

316 *Krater (aux Masques)*. Par. mar. Gr.

493 Genius of Eternal Repose. Pen. mar. Rom.

— Bust. Pen. mar. Alexander the Great. Probably had a br. band round his head.

142 Venus. Par. mar. Antique imitation of the Capitol Venus.

— Sarcophagus. Porphyry.

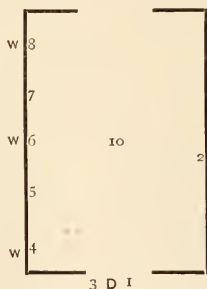
*137 Venus (*d'Arles*). Mar. of Mount Hymettus. Sch. of Praxiteles. The theatre, in the ruins of which this statue was found, was considered to have been a temple of Diana. Hence a *quatrain* by De Vertron, in the "*Mercure galant*," August, 1684 :—

" Silence, Calisthène, et ne dispute plus !
 Tes sentimens sont trop profanes :
 Dans Arles c'est à tort que tu cherches Vénus ;
 L'on n'y trouve que des Dianes."

But it is now proved that the building was the theatre which was destroyed in the 5th Cent. by S. Hilary, who employed the materials in building churches. The Julian family claiming descent from Venus and Anchises, there is nothing extraordinary in the worship of the former in the city of Arles, the *Colonia Julia Arelatensis*. A few years since a bust of Aphroditè was found amongst the same ruins.

- Bust of Homer. Pen. mar.
- *70 Apollo *Sauroctonos* (the lizard killer). Par. mar. Epoch of Alexander the Great, possibly by Praxiteles. Pliny describes a statue in br. in this attitude by that master. An antique repetition in the Vatican.
- *19 Vase (*Amphora*). Par. mar. Sosibios of Athens. Last Cent. Rom. Republic.

20. SALLE DU GLADIATEUR.



LEFT SIDE.

DOORWAY 3.

- Wounded Amazon; claiming, like others (Vatican, Berlin), to be copied from the br. of Polycleitus, at Ephesus. Pen. mar.

- *293 Bas relief. Gr. mar. Mænad in ecstasy. Probably one of the many imitations of the *Thuias mainomene* (Ecstatic Bacchante) of Scopas.

RIGHT SIDE.

DOORWAY 1.

LEFT SIDE—*continued*.

WINDOW 4.

- 175 Infant Hermes. Par. mar.
The child Hermes, who left
his cradle to carry off the flock
of his brother Apollo. A
similar one in Vatican.
- 237 Bas relief. White mar. Late
period. Bacchanalian festival.

SIDE 5.

- 560 Bust. Mod. work in antique
bigio. Isis.
- *102 Colossal bust. Par. mar. Best
Gr. period. Artemis.

WINDOW 6.

- *429 Bas relief. Gr. Par. mar.
The moon and the stars,
Hesperus and Lucifer. The
moon disappearing in the sea
was a favourite subject in
ancient art. Cylindrical base
of a statue (?).

SIDE 7.

- *463 Head representing a conquered
city. Gr. mar.
- 24 Bas relief. Rom. Triad of
pastoral divinities. Diana,
Hercules, and Sylvanus.
- 99 Diana running. Gr. mar.
- 396 Ideal head of a woman restored
into Urania. Par. mar.

SIDE 9.

- 177 Mercury (*Richelieu*). Pen. mar.

RIGHT SIDE—*continued*.

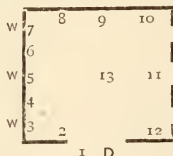
SIDE 2.

- 121 Athenè *Agoraia* (*Minerve
pacifique*), from the expression
of the face which suggests a
Minerva pleading to Jupiter
to revoke some law fatal to
Humanity. Par. mar.
- *330 Statuette. Par. mar. Cupid
parodying Hercules.
- 214 Oriental Dionysos (*Bacchus
Indien*). Par. mar. Archaic
type.
- 370 Eros and Psyche. Gr. mar.
Psyche seems to be supplica-
ting Eros, who bends towards
her as if promising to cease
tormenting her. A similar
group may be seen upon an
Imperial coin of Nicomedia.
- *86 Marsyas. Pen. mar. Displays
a perfect knowledge of anat-
omy in the swelling of the
arms which support the weight
of the body, the sad expression
of the eyes and mouth, and the
lassitude of the legs. Repeti-
tions at Berlin, Florence, S.
Petersburg.
- 326 The youth Eros. Hard Gr.
mar. Possibly the type of the
Eros of Praxiteles at Thespiæ.
- *74 Statuette. Par. mar. Phythian
Apollo in repose.
- 178 Mercury (*à la bourse*), the
negociator or god of mer-
chants and of commerce. Par.
mar.

CENTRE 10.

- *135 Venus Genitrix, ancestor of the Julian family. Par. mar. It has been suggested that the original of this statue was the one executed by Arkesilaus for the Temple of Venus Genitrix at Rome, consecrated by Julius Cæsar, 46 B.C.; but the character of the work is much more Archaic.
- *— Bust. Young Hercules, or Theseus. Par. mar.
- *— Fighting Gladiator. Gr. mar. S., Agasias (100 B.C.?) Formerly attribd. to time of Alexander the Great (330 B.C.).
- *276 Bust. Gr. mar. Faun (of Vienne).
- *97 Artemis fastening her *chlamyde* (mantle). (*Diane de Gabies*.) Par. mar. Epoch of Alexander the Great.

21. SALLE DE TIBRE.



LEFT SIDE.

DOORWAY 1.

- 127 Young man (*Mas*). Gr. mar.

SIDE 2.

- 95 Artemis (*Zingarella*, the little gipsy). A statue of Artemis in black mar. existed in the environs of Anticyre in Phocis (Pausanias, X., 36, 5). Suggestive of the black madonnas of the Italians. The head, arms, and feet are mod. br. by Algardi (1602-54).

RIGHT SIDE.

SIDE 12.

- 428 Bas relief. Fragment of a sarcophagus front. Endymion and Selene.
- *390 Erato (?). Gr. Par. mar. Arms, mod.

SIDE 11.

- 218 Dionysos (*Bacchus de Versailles*). Pen. mar.
- *168 Head. Grecchetto mar. Venus.
- 401 Asklepios. Pen. mar.

LEFT SIDE—*continued*.

- 109 Bas relief. Mar. Forge of Hephaistos. On the restoration of works of art to their respective museums in 1815, this marble was found to be so firmly attached to the wall that removal was impossible without damage; one of the best bas reliefs then in the Louvre was, therefore, sent to Berlin in exchange. Although formerly considered of great value, it is now attribd. to the 16th Cent., and is of little worth.

WINDOW 3.

- *220 Dionysos. Fragment. Gr. mar.
— Satyr in repose. Par. mar. Fragment.
*2 Astrological altar of Gabiæ. Pen. mar. The solar system.
3 Cylindrical altar. Pen. mar. Bacchanalian festival.

SIDE 4.

- 58 Woman restored into Demeter. Par. mar.

WINDOW 5.

- 32 Base of candelabra. Pen. mar. Cupid bearing the arms of Mars.
*5 Base of candelabra. Par. mar. Triad of the zodiac—Mercury, Jupiter, Ceres.

RIGHT SIDE—*continued*.

SIDE 10.

- 263 Young satyrs playing the flute. Par. mar. Supposed to be copied from the Faun of Praxiteles ("*periboitos*," the famous), which differed, however, in that it held a *patera* (cup).
*62 Young woman restored into Kora. Par. mar. Epoch of Alexander the Great.

SIDE 9.

- *406 Bas relief. White mar. Æsculapius and Hygieia. Decoration for a fountain.
272-5 Four satyrs supporting an entablature. Gr. mar. A fifth of the series is at Stockholm, and a sixth has lately been found in the ruins of the theatre of Dionysos at Athens. From this discovery it is surmised that they supported the architrave of the stage of the theatre, built by Lykurgus, about 338-30 B.C.

LEFT SIDE—*continued.*

SIDE 6.

✓ *291 Bacchante. Pen. mar.

WINDOW 7.

*216 Dionysos. Gr. mar. From the unfinished state of the back it is evident that this statue formed part of a group against a wall; and it appears to be of the same period as the Temple at Delphi, one of the tympana of which was ornamented with a group of Dionysos and the Thyiades, by two contemporaries of Pheidias, the Athenians, Praxias and Androstenes.

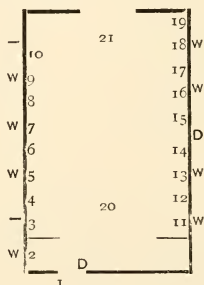
— Fragment. Gr. mar. Young man.

CENTRE 13.

- *250 Silenus carrying the young Dionysos (*Faune à l'enfant*). Grecchetto mar. Pliny relates that a statue similar to this existed in the portico of Octavia (Curia, or Schola Octaviæ). The idea is evidently the invention of the Sch. of Praxiteles. The legs of the satyr are considered the most perfect ever produced in sculpture.
- 299 Centaur conquered by Love. Grecchetto mar. Appears to have been copied from one of the metopes of the Parthenon. Two analogous statues in black basalt are in the Capitol, bearing the signature of Aristes and Papias, natives of Aphrodisias in Caria.
- 98 Artemis, the huntress (*Diane à la Biche*). Par. mar. Rom. 1st Cent. Bears resemblance in style to Apollo Belvedere, and is probably of same epoch, if not a *pendant*.

22. SALLE DES CARYATIDES.

This and the adjoining rooms formed part of the palace of Henri II., Henri III., and Charles IX. It was formerly called the Salle des Gardes, and formed the ante-room of the apartments of Catherine de' Medici. Here Henri IV. celebrated his nuptials with Marguerite de Valois; here the Duc de Guise hanged four of the chief Leaguers in 1574; and here Molière had his theatre, and played in 1659. Its name is derived from four colossal caryatides which support the gallery at the north end, the work of Jean Goujon, or his Sch. The br. Diana above is a cast from the one by Benvenuto Cellini, "La Nympe de Fontainebleau," now in the Salle Michel-Ange, R. S. (p. 242).



LEFT SIDE.

DOORWAY 1.

319 *Arhyton*. Pen. mar. Probably adapted to a fountain.

WINDOW 2.

*559 Head of Gr. Isis (*Isis Panthea*). Par. mar.

343 Bacchanalian Eros. Par. mar.

374 Hermaphrodite. Luna mar.

RIGHT SIDE.

WINDOW 11.

296 Bas relief. Fragment. 3rd Cent. Dancing bacchante.

225 Bas relief. *Rom. deca.* Bacchus and his panther.

256 Bas relief. Late epoch. Sacrifice by Silenus.

*267 Bas relief. Gr. mar. Dancing satyr.

LEFT SIDE—*continued*.

342 Cupid trying his wings.
(*Cupidon jouant au ballon,*
or *Poursuivant un papillon*.)
Par. mar.

*167 Head. Par. mar. *Gr.* Aphro-
ditè. Antique repetition of
the Capitol Venus.

310 Base of candelabra. Pen. mar.

320 A *rhyton*. Companion to No.
319.

*453 Three nymphs supporting a
vase. Grecchetto mar.

336 Sepulchral urn. Grey Par. mar.
Cupid asleep.

SIDE 3.

*— Lion. Green Egyptian basalt.
Gr.

✓212 Dionysos. Hermes in rosso-
antico, chosen purposely, the
ancients by custom painting
the face of Dionysos with
vermilion. (Pausanias II.,
2, 6.)

*398 Bas relief. Side of sarco-
phagus. *Rom.* Dramatic
poet surrounded by muses.

SIDE 4.

— Young Hercules.

WINDOW 5.

*— Greyhound. Luna mar.

554 Bust. Antique black mar. 16th
Cent. Serapis.

RIGHT SIDE—*continuee*.

SIDE 12.

471 Basrelief. Whitemar. Religious
ceremony.

562 Bust. Rosso-antico. Priest of
Isis. Imitation of Egyptian
style.

32 Colossal statue. Pen. mar.
Zeus.

576 Bust. *Gr.* mar. A goddess.

WINDOW 13.

— Boy with goose. Pen. mar.

*194 Term. Par. mar. *Gr.* Hermes.

420 Head of Helios. *Gr.*

SIDE 14.

333 Statuette of a Roman child
in the character of Cupid
personating Hercules. Hair
dressed in the style of 3rd
Cent.

112 Athenè (*au collier*). Par. mar.

34 Zeus with the eagle. *Gr.* mar.

WINDOW 16.

19 Term. Par. mar. Hermes.

209 Hermes. Par. mar. Oriental
Dionysos. The Greeks began
by representing their deities
by simple blocks of stone.
Later, they added a human
head of Hermes or some other
god, and called them "*Hermes*;"
hence "*Term*," & "*Terminal*."

LEFT SIDE—*continued*.

SIDE 6.

- 383 Muse restored into a Thalia.
Gr. mar.

WINDOW 7.

- 312 Large candelabra, composed of, at least, five different monuments—tripods and bases of altars. Gr. and Car. mar. Destined by Piranesi (architect and engraver, 1707-78), to decorate his tomb in S. Maria Aventino, Rome.

- *130 Hermes. Pen. mar. Mars (*Achilles*). A similar head in Campo Santo, Pisa.

— Fisherman.

SIDE 8.

- 385 Woman restored into a Thalia.
Par. mar.

WINDOW 9.

- 552 Colossal bust. Par. mar.
Serapis.

- 544 Bas relief. *Deca*. Cybele of Andeira. A Gr. inscription on the architrave relates that it was consecrated by Glycinna, daughter of Menophon and the chaste goddess of Andeira (Mysia); and it is known that Cybele had a subterranean sanctuary in that town. She has here the attributes of the Cyprian Venus.

- 221 Colossal statue. Pen. mar.
Drunken Dionysos.

— Antique lion. Par. mar.

RIGHT SIDE—*continued*.

— Statuette. Pen. mar. (*Nymphe de Diane*.)

- 203 Sepulchral urn; form of a temple. White mar. Vesta sitting. Inscription, 3rd Cent.: *D(is) M(anibus) Ti(berius) Claudius Eros | Salliac Daphne t.s. b(ene) m(erenti) fecit*.

— Venus of the shell.

SIDE 17.

— Alexander the Great. Gr. mar.

- *418 Bust. Par. mar. Gr. Helios.

WINDOW 18.

- 340 Bas relief. White mar. *Rom. deca*. Cupids robbing a local genius.

- 148 Crouching Aphroditè (*Diane au bain*). Par. mar.

- *104 Torso. Pen. mar. Actæon.

- 399 Statuette. Gr. mar. Siren.

- 175 Child Hermes. Pen. mar.

SIDE 19.

- *147 Crouching Venus. Par. mar. It was formerly supposed that the original statue was by Polycharnus; but Pliny (35, 36) gives Daedalus of Sicyon (about 400 B.C.) as the sculptor.

- *31 Colossal Zeus, conqueror of the giants (*Jupiter de Versailles*).
Car. mar.

— Athlete.

CENTRE 20.

- Double head. Gr. mar. Sophocles and an unknown.
- Double head. Gr. mar. Epicurus and a Metrodorus,
- *183 Greek youth (Jason, in the attitude of Hermes). Pen. mar. ; head, Grecchetto. Epoch of Alexander the Great, in the same style as the Gladiator. There was a statue of Hermes analagous to this in the Hippodrome of Constantinople previous to its destruction by fire in A.D. 532 ; and there are three antique imitations of it in Vatican, at Munich, and in collection of Lord Lansdowne.
- ✓ 219 Dionysos in repose. Par. mar.
- *235 Borghese vase. Bacchanalian festival. Gr. best period.
- 217 Dionysos (*Bacchus Richelieu*). Hard Gr. mar.
- Niobe. Gr. mar.

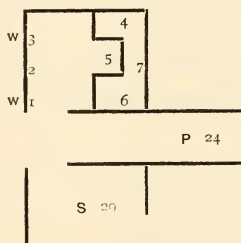
END 21.

- 415 The sun. Car. mar. 3rd Cent.
- *184 Roman Orator (Germanicus, in the attitude of Mercury, god of eloquence—*Hermes logios*). Pen. mar. Gr. Upon the carapace of the tortoise (the emblem of Mercury) is graven in letters of the last Cent. B.C., the name "*Kleomenes, son of Kleomenes, the Athenian.*" This is possibly the son of the sculptor of the Medici Venus, who was "*K. the son of Apollodorus.*"
- *— Discobulus. Pen. mar. Gr.

RENAISSANCE SCULPTURE.

On entering the Cour du Louvre from the Quai du Louvre, it is the second door on the right.

23. SALLE I.



Catalogue. Sculpture du Moyen age et de la Renaissance.

„ „ Moderne

WINDOW I.

- 41 Statue. Mar. Olirieri (Pietro Paolo, 1551-99). *Flor.* Friendship.
 83 Statuette. Mar. *F.* 15th Cent. A monk.
 — Bas reliefs. Sch. of Jean Goujon.

SIDE 2.

- Medallion. High relief. Bernini (Paolo). *Ital.* The Child Jesus playing with the instruments of the Passion.

WINDOW 3.

- 157 Bust. Head, br., armour, ala. *F.* 17th Cent. Unknown.
- 158 Bust. Br. head. *F.* 17th Cent. Freminet (Martin, 1567-1619), painter of the Chapel of Fontainebleau. From the Abbey of Barbeau.

SIDE 4.

- 47-5 Bas reliefs. Fragments in black mar., ornamented with ala. incrustations. Schillinck (Emeric, 16th Cent.) *Ger.* Inscription: "*It is Schillinck whose cunning hand executed the monument that thou seest in this chapel. The celebrated Lantsteyn, thy pupil oh Germany! pious singer in this splendid church, arrived at the end of his career, preferred erecting these marbles during his lifetime, to trusting to the doubtful fidelity of an heir, 1561.*"
- 46 Bas relief. After Dürer (A.) *Ger.* Infancy of Christ.

CENTRE 5.

- 70^{bis} Monumental statue. Br. and hammered copper. Sch. of Limoges. 13th Cent. Blanche de Champagne, wife of Jean I., Duc de Bretagne (d. 1283). From the Abbey of La Joye, near Hennebon, founded by the Duchess; now destroyed.
- Group. Mar. *Ital.* 14th Cent. B. V. M. and Child.

SIDES 6 and 7.

- Plaster casts of chimney piece at Bruges. *Flem.* 16th Cent.

24. PASSAGE.

French.

LEFT SIDE.

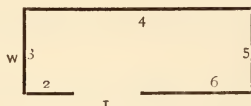
- 71 Statue. Stone. 13th Cent.
Angel.
- 81 Recumbent statue. Mar. 15th
Cent. Catherine d'Alençon,
wife of Pierre d'Evreux
Navarre (d. end of 15th Cent.)
- 72 Statue. Stone. 13th Cent.
Angel.
- 77 Bas relief. Stone. 14th Cent.
Pierre de Fayet, canon of
Paris (d. 1303).
- 74 Statue. Stone. 13th Cent.
Angel.
- 80 Recumbent statue. Mar. 15th
Cent. Pierre d'Evreux
Navarre, son of Charles-le-
Mauvais and Jeanne de France
(d. commencement of 15th
Cent.) This and No. 81
formed part of a monument
in the Church of the Chartreux,
Paris.
- 73 Statue. Stone. 13th Cent.
Angel. This and Nos. 71-2-4
are from the Abbey of Poissy.
Traces of colour.

RIGHT SIDE.

- 70 Statue. Stone. 13th Cent.
Childebert, king of France
(d. 558). From Abbey of
S. Germain-des-Prés. Dom
Jacques Bouillart, describing
the refectory built by Pierre
de Montereau, during the life
of Abbot Simon, elected 1235,
remarks: "*At the door of the
refectory, they have placed a
stone statue, representing
Childebert, apparently modelled
upon a more ancient one.*"
The description tallies with
this statue.
- 82 Recumbent statue. Mar. 15th
Cent. Anne de Bourgogne,
wife of John of Lancaster,
Duke of Bedford and Regent
of France (d. 1432). From
the Convent of the Célestins,
Paris.
- 75 Bas relief. Stone. 14th Cent.
SS. Denys, Rusticus, and
Eleutherius. Traces of colour.
From S. Denys.
- 76 Statue. Stone. 14th Cent.
B. V. M. and Child. From
the Church of Maisoncelles,
Canton La Ferté - Gaucher,
France.

Cross Salles Jean Goujon and Michel Ange.

25. SALLE DE MICHEL COLOMBE.



ENTRANCE 1.

*Sup. 46 Doorway. Verona mar. *Ital.* End of 15th Cent. From the Palazzo Stanga, Cremona.

SIDE 2.

88 Recumbent statue. Ala. *F.* 16th Cent. Roberte Legendre, wife of Louis de Poncher (d. 1520).

78 Bas relief. Stone, painted and gilt. *F.* 16th Cent. SS. John.

79 Bas relief. Stone, painted and gilt. *F.* 16th Cent. Nativity B. V. M.

WINDOW 3.

149^{bis} Bas relief. Stone. *F.* 16th Cent. Return of the master.

— Statuette. Mar. *F.* 15th Cent. A monk.

— Statuette. Mar. *F.* 14th Cent. A cherub.

89 Bas relief. Mar. *F.* 16th Cent. Betrayal. Part of the tomb of Jacques de Caru, "*marchand drapier de Paris, qui trespasa le 24 jour d'Aout, 1555,*" and of his wife.

Sup. 69^{bis} Head, fragment of a statue. Stone. *F.* 13th Cent. Apostle.

SIDE 4.

- 84 Bas relief. Mar. Colombe (Michel, 1430-1512). *F.* S. George and Dragon. Formerly attribd. to Ponzio, but on the publication of the accounts of the Château de Gaillon, in 1851, a note was found of payment of 300 livres to M. Colombe for a S. George ; no doubt this one.
- 39 Bust. Br. Attribd. to Ponzio (working 1535-71). *Ital.* Olivier Lefebvre, seigneur d'Ormesson. From the church of the Bons-Hommes, Passy.
- Sup. 84^{bis} Statue. Mar. *F.* 16th Cent. Style of Sch. of Tours. B. V. M. and Child. From the Château d'Olivet, near Orléans.
- 108 Bust. Br. *F.* 16th Cent. François I. (d. 1547). Formerly attribd. to Jean Cousin. Apparently the upper part of a statue.
- * — Bust. Mar. *Ital.* 16th Cent.
- 16 Statue. Ala. Mugiano (Lorenzo da, working 1508). *Ital.* Louis XII. (1462-1515). Originally a half figure, it was transported from Milan to Château de Gaillon in 1508, where it was found beginning of this Cent. The head was destroyed, and replaced by P. Beauvallet ; and later, it was turned into a full length statue.

SIDE 5.

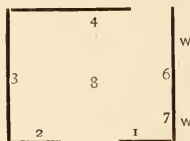
- 37 Recumbent statue. Stone. Ponzio. *Ital.* Charles de Magny, captain of guards of Henri II. (d. about 1556).

SIDE 6.

- 88^{bis} Base of monument. Mar. *F.* 16th Cent. Fragment of monument of Louis de Poncher and Roberte Legendre.
- 87 Recumbent statue. Ala. *F.* 16th Cent. Louis de Poncher, councillor under François I. (d. 1521).

26. SALLE DE MICHEL ANGE.

Italian.



SIDES 1 and 2.

28-9 Statues. White mar. Buonarroti (M. A.) Prisoners. Probably given by François I. to the Constable Anne de Montmorency, as they were at Leouen, during the lifetime of Vasari. In 1632 they were carried off to Poitou by Cardinal Richelieu. Transferred to Paris by the last marshal of that name, his widow placed them in a house she occupied in the Faubourg du Roule; there, in the stable, M. Lenoir found them in 1793, and acquired them for the government.

— Bust. Mar. Majano (Benedetto da): Filippo Strozzi, 1491.

— Bust. Mar. 15th Cent.

SIDE 3.

— Group. Br. 16th Cent. Hercules vanquishing the Hydra.

13 Bas relief. Mar. Romano (Paolo, 15th Cent.) Roberto Malatesta di Rimini, general of Pope Sixtus IV.'s army at Rovera.

34^{bis} Statue. Br. Sch. of Buonarroti. Jason triumphant.

SIDE 4.

*12^{ter} Bas relief. Mar. Rosellino (Antonio, 1427-90). B. V. M. and Child.

- Sup. 47 Statue. Mar. Le Tribolo (Nicolo, 1485-1550). Nature. Vasari relates the history of this curious statue: "*On his return to Florence, Le Tribolo met F. B. della Palla, who was buying all valuable works of art he could find for François I. Palla had just discovered an antique granite vase, and wished Le Tribolo to convert it into a fountain; this he did, and ornamented it with little children holding festoons, quadrupeds, and fish, much to the delight of the King, who placed it at Fontainebleau.*"
- 40^{bis} Bas relief. Mar. Milanese. 16th Cent. Judgment of Solomon.
- 11^{bis} Bust. Mar. Flor. Sch. End of 15th Cent. Young woman.
- 11 Bas relief. Br. Flor. Sch. 15th Cent. Subject unknown.
- *109 Medallion. Br. F. 16th Cent. Charles V.
- *— Bas relief. Mar., partly gilt. Sienese. 16th Cent. B. V. M. and Child.
- 35 Bas relief. Br. Cellini (Benvenuto, 1500-71). Nymph of Fontainebleau. Taken from the Château d'Anet, it was placed in 1806 in the Salle des Caryatides, above the tribune of J. Goujon. In 1846 it was replaced there by a cast.
- Ornament. Mar. Fiesole (Mino da). Part of a frieze.
- Bas relief, coloured. 15th Cent. B. V. M. and Child.
- 36 High relief. Br. Ponzio. Albert Pie de Savoie.
- 38 Bas relief. Br. Ponzio. André Blondel de Rocquencourt, contrôleur des finances under Henri II. (d. 1558).
- Sup. 48 Bas relief. Br. 16th Cent. B. V. M. Attribd. by some to Primaticcio.
- 40^{ter} Bas relief. Mar. Flor. 16th Cent. Triton.
- *12^{bis} Bas relief. Mar. Fiesole (Mino da). B. V. M. and Child.
- *— Bust. Mar. Fiesole (M. da). Young S. John Bapt.
- 12 Bust. Mar. Settignano (Desiderio da, 14.-85). Beatrix d'Este, daughter of Hercules I., Duke of Ferrara, aged 12 or 13 (1473-97).

WINDOW 5.

- Sup. 48 I. Bas relief. Br. End of 15th Cent. B. V. M.
- Sup. 48 K. Bas relief. Br. Commencement of 16th Cent. Neptune
- Sup. 48 C. Bas relief. Br. 15th Cent. Pieta.

- 18 Bas relief. Br. Riccio (Andrea, 1480-1532). Della Torre teaching medicine.
- 19 Bas relief. Br. Riccio (A.) Last moments of della Torre.
- *20 Bas relief. Br. Riccio (A.) Sacrifice offered to the gods to obtain the recovery of della Torre.
- 21 Bas relief. Br. Riccio (A.) Death of della Torre. These and Nos. 22-5, were taken in 1797 from the tomb of the Torriani, in San Fermo Maggiore, Verona; and in 1806 were placed in the door panels below the tribune of J. Goujon, Salle des Caryatides.
- Sup. 48 G. Bas relief. Br. 15th Cent. B. V. M. and Child.
- Sup. 48 D. Bas relief. Br. Riccio (A.) Entombment.
- Sup. 48 B. Bas relief. Br. Donatello. 15th Cent. Flagellation.
- Sup. 48 P. Bas relief. Hard slate stone. 15-16th Cent. Faustina, wife of Adrian.
- *— Fragment. Mar. *Pisan*. 14th Cent. Deacons. Part of a tomb.
- Sup. 48 M. Bas relief. Wood. *Ven*. 15th Cent. Entombment.
- Sup. 48 N. Bas relief. Hard slate stone. Attribd. to Donatello. Young man.

SIDE 6.

- Bas relief. Mar. 15th Cent. B. V. M. and Child.
- Bas relief. Stone, partly gilt 15th Cent. Entombment.

WINDOW 7.

- Sup. 48 L. Bas relief. Br. End of 15th Cent. Benjamin, son of Elias, son of Sabbatai, of a family of physicians at Ferrara (d. 1497).
- Sup. 48 H. Bas relief. Br. End of 15th Cent. Triumph of Love.
- Sup. 48 J. Bas relief. Br. End of 15th Cent. Pastoral scene.
- 34^{ter} Bas relief. Mar. Bandinelli (B.) Profile head, imitating a Roman personage.
- 22 Bas relief. Br. Riccio (A.) Funeral of della Torre.
- 23 Bas relief. Br. Riccio (A.) Hell.
- Sup. 48 O. Bas relief. Hard slate stone. 15-16th Cent. Galba.

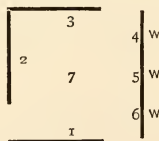
- Sup. 48 **A**. Bas relief. Br. 15th Cent. Leo Battista Alberti, architect, painter, etc. (1405-72).
 Sup. 48 **E**. Bas relief. Br. Sch. of Donatello. B. V. M. and Child.
 Sup. 48 **F**. Bas relief. Br. Sch. of Donatello. B. V. M. and Child.
 25 Bas relief. Br. Riccio (A.) Della Torre rewarded upon earth.
 * 24 Bas relief. Br. Riccio (A.) Della Torre rewarded in another world.

CENTRE 8.

- 17 Part of fountain of the Château of Gaillon. Mar. 16th Cent.
 Given by Ven. Republic to Cardinal Amboise. Demolished in 1757.
 17 **A**.-17 **M**. Fragments of bas reliefs of same fountain.

27. SALLE DE JEAN GOUJON.

French.



SIDE 1.

- 129 Bust. Ala. Pilon (Germain, 1535?-90). Henri II.
 103 Statue. Ala. Cousin (Jean, 1500?-89?). Philippe de Chabot, admiral (d. 1543). From monument in Orléans Chapel in Church of the Célestins, Paris.
 97-8 Bas relief. Stone. Goujon (Jean, working from 1541-62). Naiads.

- 99 Bas relief. Stone. Goujon (J.) A Nymph, Triton, and two water Genii. Formed part of Fontaine des S. Innocents, begun 1550, destroyed 1787, when the street was pulled down. It was rebuilt in the new square, but the bas reliefs being in danger from the flow of water they were removed.
- 128 Bas relief. Br. Pilon (G.) Deposition from Cross.
- 130 Bust. Ala. Pilon (G.) Charles IX.
- 117 Statue. Br. Pilon (G.) René, Cardinal de Birague, chancellor of France (1506-83) Part of the monument erected by his daughter in S. Catherine-du-Val-des-Écoliers, Paris, of which he was prior, having taken Holy Orders after the death of his wife.
- 156 Bas relief. Br. 17th Cent. Philippe Desportes, poet (1545-1606). From the monument erected by his brother Théobald in the Abbey of Bon-Port.
- 131 Bust. Ala. Pilon (G.) Henri III. This and Nos. 129-30 were formerly at Château de Raincy.

SIDE 2.

- 215-17 Column and two Genii. White mar. Lehongre (Etienne, 1628-90). From tomb of Louis de Cossé, Duc de Brissac (d. 1661), and of J. A. de Cossé, his brother (d. 1658), in Orléans Chapel of Church of the Célestins, Paris.
- 122 Chimney. Pilon (G.) From Château built by Nicolas de Gendre de Neufville, seigneur de Villeroy, near Mennecy, 16th Cent. Inscription : *Per ardua surgo*.
- 101 Bust. Mar. Attribd. to J. Goujon. Henri II.
- 138-42 Column. Allegorical statues, etc., in bas relief. Prieur (Barthélemy, d. 1611). Part of the monument erected in Orléans Chapel of Church of the Célestins, for the heart of Anne de Montmorency (d. 1567).
- 105-6 Sepulchral Genii. Cousin (J.) From tomb of Philippe de Chabot, in the Church of the Célestins, Paris.

SIDE 3.

- 148 Bas relief. Br., mar. background. Philibert de Lorme, architect (d. 1577).

- | | | | | |
|----|-------------|---------------|-------------|------------------------|
| 92 | Bas relief. | Frossy stone. | Goujon (J.) | Deposition from Cross. |
| 93 | „ | „ | „ | S. John. |
| 94 | „ | „ | „ | S. Matthew. |
| 95 | „ | „ | „ | S. Luke. |
| 96 | „ | „ | „ | S. Mark. |

Executed for decoration of the *jubé* (gallery) of S. Germain l'Auxerrois. In 1850 the four Evangelists were found embedded in the wall of staircase, No. 4, rue S. Hyacinthe-S.-Honoré, Paris. The term *jubé* is now applied to the rood loft or gallery over the entrance to the choir; but originally it was the *ambone* from which the Epistle and Gospel were read—as still seen at S. Marco, Venice, and other churches.

- 113 Statue. Mar. Pilon (G.) Valentine Balbaine, wife of the Chancellor de Birague (1518-72).
- 114-5 Little funereal genii. Pilon (G.) These three statues formed part of the monument, erected in 1574, in S. Catherine-du-Val-des-Écoliers, Paris.
- 116 Bas relief. Mar. Pilon (G.) Effigy of a woman, dead.
- 133^{bis} „ Ala. „ Melchisédech.
- 133 „ „ „ Christ upon Mount of Olives.
- 133^{ter} „ „ „ S. Paul.
- 143 Recumbent statue. Mar. Prieur (B.) Anne de Montmorency, killed at S. Denys, 12 Nov., 1567, aged 75.
- 132 Bust. Mar. Pilon (G.) Child. Resembling two drawings in the Bibliothèque Nationale, bearing name of Henri III.

WINDOW 4.

- 123 Bas relief. Stone. Pilon (G.) S. Paul preaching.
- 124-7 High relief. Stone. Pilon (G.) Figures of the Virtues bearing instruments of the Passion. These five reliefs are from the pulpit of Church of the Grands-Augustins, Paris.
- Bas relief. Stone. 16th Cent. Ornament from Chapel of P. de Comines, in Church of the Grands-Augustins, Paris.
- 127^{bis} Bas relief. Stone. Pilon (G.) Faith. From Château d'Anet.

- 127^{ter} Bas relief. Stone. Pilon (G.) Strength. From Château d'Anet.
 110 Bas relief. Mar. Roussel (Fremyn, working 1540-50). The
 Awaking of the Nymphs.

BETWEEN WINDOWS.

- 85 Statue. Stone, coloured. 16th Cent. Philippe de Comines
 (1445-1509).
 86 Statue. Stone, coloured. 16th Cent. Hélène de Chambes-
 Montsoreau.
 — Sarcophagus. Stone. 16th Cent. Part of the tomb in the Chapel
 of the Grands-Augustins' Church.

WINDOW 5.

- 144 Recumbent statue. Mar. Prieur (B.) Madeleine de Savoie, wife
 of Anne de Montmorency (d. 1586). From Abbey S. Martin de
 Montmorency.
 — High relief. Stone. 16th Cent. Dieudonné de Montal, 1527.
 From Château de Montal.
 134 Bas relief. Stone. Sch. of J. Goujon. Nymph of Paris.
 135 „ „ „ „ Nymph of the Seine.
 136 „ „ „ „ Nymph and water Genii.
 137 „ „ „ „ Venus.
 Possibly from triumphal arch erected 1583-5 at Porte S. Antoine,
 Paris.
 163 Bas relief. Terra cotta. 17th Cent. Hercules.

BETWEEN WINDOWS.

- 146-7 Statues. Br. Prieur (Attribd. to B.) Sepulchral Genii.

WINDOW 6.

- 163^{bis} Bas relief. Stone. 17th Cent. Passage of Red Sea.
 40 Bas relief. Stone. 16th Cent. Entombment. From S. Eustache,
 Paris. Formerly erroneously attribd. to D. da Volterra.
 107 Bas relief. Mar. Attribd. to J. Cousin. François, Comte de la
 Rochefoucault (d. 1517), and Anne de Polignac, his son's wife.
 90 Bas relief. Meuse stone. Richier (working 1544). Judgment of
 Daniel.

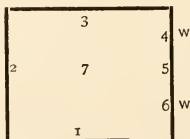
- 91^{bis} Statuette. Meuse stone. Richier. Angel.
 91^{ter} Statuette. Meuse stone. Richier. Angel, fragment.
 91 Statue. Meuse stone. Richier. Infant Christ.

CENTRE 7.

- 112 Group. Mar. Pilon (G.) The Graces. The original urn was cast in br. by Benoist Boucher, from the design of Domenico of Florence, who also designed the reliefs on the pedestal. The urn contained the heart of Henri II., and the monument was placed in the Orléans Chapel of the Célestins, Paris.
 100 Statue. Mar. Goujon (J.) Diana. Formerly surmounting a fountain in the court of Château d'Anet. A modern tradition, without any foundation, points out a resemblance to Diane de Poitiers.

28. SALLE D'ANGUIER.

French.



SIDE 1.

- 116 Statue. Br. Guillain (Simon, 1548-1618). Louis XIII.
 165 Statue. Br. Guillain (S.) Louis XIV., aged 10.
 167 Statue. Br. Guillain (S.) Anne d'Autriche.
 168 Bas relief. Stone. Guillain (S.) Captives and trophies. Remains of a monument erected in 1647, upon the Pont-au-Change, at the expense of the householders on the bridge, in honour of Louis XIII. and XIV. Demolished in 1787.
 68 Bust. Br. and Ala. Attribd. to Franqueville (Pierre, 1548-1618). Jean de Bologna.

SIDE 2.

- 169 Kneeling statue. Mar. Guillaïn (S.) Charlotte Cath. de la Trémouille, Princesse de Condé (d. 1629). From monument, erected by Henri de Bourbon, in the convent church of Ave Maria.
- 170 Bust. Br. 17th Cent. Louis XIII.
- 191 Kneeling statue. Mar. Anguier (François, 1604 ?-69). Jacques Auguste de Thou, historian (d. 1617). From monument in a chapel of S. André-des-Arts, Paris.

SIDE 3.

- 142 Bust. Red and white mar. 16th Cent. Christophe de Thou, first president of the Parliament (d. 1582), father of the above ; from same monument.
- Statue. Mar. 16th Cent. Roman soldier guarding the Sepulchre. From the Valois Chapel, S. Denys.
- 63 Statue. Mar. Franqueville (P.) David.
- 145 Bust. Mar. Attribd. to B. Prieur. Henri IV.

WINDOW 4.

- 152-5 Bas reliefs. Mar. Jacquet dit Grenoble. 16th Cent. Genii holding initials of, and emblems in honour of Henri IV. Part of a chimney sculptured at Fontainebleau in 1559 : destroyed 1725, to make room for theatre.
- 57-60 Fragments of equestrian statue of Henri IV. on the Pont Neuf. Begun in 1604 by Jean de Bologna ; it was finished after his death by his pupil, Tacca (Pietro, 15.-1640). Horse's leg is by J. de B. The statue was finished in 1611, and the next year despatched from Livorno ; but being wrecked upon the coast of Sardinia, it only arrived in France in 1614. Placed on the bridge by Franqueville, who designed the figures of slaves (Nos. 64-7) for pedestal, it was finished after his death by his pupil Bordoni. Destroyed 1792.
- 64-7 Statues. Br. Franqueville (P.) Slaves. See above.

SIDE 5.

- 193 Group. Mar. Anguier (F.) Jacques de Souvré, grand prior of S. John of Jerusalem (d. 1670). From monument in S. Jean de Latran, Paris, belonging to the Order before they possessed the Temple.
- 160 Bas relief. Stone. 17th Cent. Traces of red paint. Descent of Holy Spirit.

WINDOW 6.

- 159 Bas relief. Stone. 17th Cent. Traces of colour. Pieta, from S. Geneviève. Arms of the donor, Juste de Serres, abbé of Montbourg, bishop of Puy (d. 1641).
- 151 Bas relief. Mar. J. dit Grenoble. Victory.
- *161-2, 2^{bis}, 2^{ter} Dogs. Br. 17th Cent. Decoration of a fountain, erected by Henri IV. in queen's garden, Fontainebleau. Surmounted by a br. copy of an antique Diana, which still remains.
- 150 Bas relief. Mar. J. dit Grenoble. Henri IV., Conqueror.

CENTRE 7.

- 104 Statue. Ala. Cousin (J.) Fortune. Part of monument of Admiral Chabot (Nos. 103-6, Salle J. Goujon, p. 244-5).
- 178-90 Sepulchral monuments of Ducs de Longueville. Anguier (F.) Formerly in Orléans Chapel of the Célestins, Paris.
- 60^{bis} Statue. Br. After J. de Bologna. Mercury. Original at Florence.

Return to Entrance. On the right is the

29. MUSÉE CHRÉTIEN.

- Sarcophagi, monumental slabs, altars, etc. Early Christian period.
- Mosaic pavement from Via Nomentane, Rome.

30. MUSÉE JUDAÏQUE.

- Casts of the pediment from Tombs of Judges, Jerusalem.
- Sarcophagi of the Kings, Jerusalem.
- Casts of frieze of Retreat of the Apostles, Jerusalem.
- Casts of pediment of Tomb of Jehosaphat, Jerusalem.
- Casts of inscription of Tomb of S. James, Jerusalem.
- Portion of Moabite Stone and Moabite sculptures.

31. MODERN SCULPTURE.

First door on right of Pavillon de l'Horloge, in the Cour du Louvre.

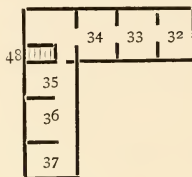
Catalogue. Sculpture Moderne.

Six Salles containing works by—

- Anguier (Michel, 1612-86).
 - Puget (Pierre, 1622-94).
 - Girardon (François, 1628-1715).
 - Coyzevox (Charles A., 1640-1720).
 - Desjardins (Martin, 1640-94).
 - Coustou (Nicholas, 1658-1733).
 - Legros (Pierre, 1666-1719).
 - Coustou (Guillaume, 1677-1746).
 - Pigalle (Jean B., 1714-85).
 - Pajou (Augustin, 1730-1809).
 - Houdon (Jean A., 1741-1828).
 - Boizet (Simon L., 1743-1809).
 - Roland (Philippe L., 1746-1816).
 - Dumont (Jacques E., 1761-1844).
 - Giraud (Pierre F. G., 1783-1837).
- etc., etc., etc.

ASSYRIAN, PHŒNICIAN, CYPRIOTE, SCULPTURE.

Entrance door, under the portico opposite Egyptian Gallery.



No Catalogue.

Assyrian Sculpture is of much later date than that of Egyptian. According to Mr. Fergusson, the first known date of Assyrian history is 2458 B.C., when the Medes conquered the Chaldæans. In 2235 the latter reconquered the kingdom (probably under Nimrod), and after 700 years were again invaded from the West, possibly by the Egyptians of the 18th Dynasty. The kingdom of Nineveh was founded about 1273 B.C.; the second Chaldæan kingdom about 652 B.C.; the Persian invasion, under Cyrus, 538 B.C. The sculptures recovered from Nimroud, Kouyunjik, and Khorsabad, belong to the period from 1290 B.C. to a later date before the destruction of Nineveh, 538 B.C. Mr. S. Birch gives it as between 721 B.C. and 625 B.C.

32. SALLE I.

— Assyrian antiquities.

33. SALLE II.

— Assyrian and Chaldæan bas reliefs and statues.

*— Pavement from Palace of Nineveh. 7th Cent. B.C

34. S A L L E I I I.

— Assyrian and Phœnician.

48. *STAIRCASE II.* LEADING TO *VESTIBULE II.*

— Assyrian sculptures.

35. S A L L E D E C H Y P R E.

*— Early Greek sculptures from Cyprus, Phenice, and Asia Minor.

*— Part of architrave of a temple at Byblus.

— Sculptures from Palmyra.

*— Mutilated head of a young man.

— Vase of Amathus.

*— Draped figures.

36. S A L L E D E M I L E T.

*— Bases of two of the ten columns belonging to the Temple of Apollo Didymæus, at Miletus, about 360-300 B.C. It was never completed.

*— Capitals from same temple.

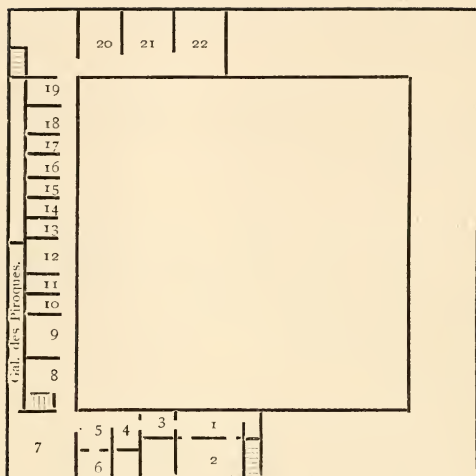
*— Torso from Heracleia Latmos.

*— Four fragments of draped figures from the Theatre at Miletus.

37. S A L L E D E M A G N É S I E.

— Bas reliefs. Battles of the Amazons. From Temple of Artemis Leucophrys, at Magnesia ad Mæandrum, about 360 B.C.

— Vase from Pergamos, Mysia.



SECOND
FLOOR.

- 1 Entrance. Salle des Boites I.
- 2 Salle des Boites II.
- 3 Suez Canal.
- 4-6 Chinese and Japanese Museum.
- 7 Ethnographic Museum.
- 8-19 Naval Museum.
- 20 Supplementary Gallery of Pictures.

SECOND FLOOR.

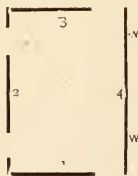
Drawings; Chinese, Japanese, Ethnographic, and Naval Museums;
Flemish, Dutch, German, and modern French pictures.

The staircases leading to the second floor are: 1st. The great one between Landing 24 and Salle 26; 2nd. A small one out of Salle 31; 3rd. A small one out of Salle 47.

SALLES DES BOITES.

Here are the *chefs-d'œuvre* of the Collection of Drawings. Open on Saturdays only; Winter, 2 to 4; Summer, 2 to 5.

I. ENTRANCE I.



Catalogues. Yellow.
" Blue.
" Grey.

SIDE I.

- 1264 Poussin (N.) *F.* Studies for Sacrament of Holy Orders. One of a series of pictures painted (1644-7) for Mon. de Chantelou, now in Ellesmere Collection.
- 1266-8 Poussin. *F.* Studies for Sacrament of Confirmation.

SIDE 2.

- 1277 Poussin. *F.* Armide, aided by cupids, carries off Renaud while sleeping. First idea for picture painted (1638) for Stella. When Poussin sent the picture home, he wrote the Sieur Stella of "*the pains he had taken to do it well,*" and added, "*the treatment of the subject is entirely my own, differing from the picture by M. de Vrillière, which is in a severer style, as befits the subject, which is heroic.*" Mon. de Vrillière's picture was the "Schoolmaster of the Falisques."
- 1278 Poussin. *F.* Cavalier armed with a lance.
- 374 Tiziano. *Ven.* Group of Apostles. First idea for Assumption of B. V. M. Painted for high altar of the church of the Frari, Venice; now in the Accademia.
- ✓ 260 Romano (G.) *Rom.* Dance of Bacchantes.
- 320 Raffaello. *Rom.* Christ in Glory: B. V. M., SS. John, Paul, and Catherine. Known as The Five Saints.
- 1895 Poussin. *F.* Marriage B. V. M.
- 1896 Poussin. Same subject, slightly different.
- 1272 Poussin. Cupid striking a satyr with his bow.
- 1276 Poussin. Bacchanalia.

SIDE 3.

- 1258 Poussin. First idea for Sacrament of Baptism.
- 1259 Poussin. Study for Sacrament of Baptism.
- 1260 Poussin. Study for Sacrament of Baptism; right side.
- 1261 Poussin. Study for Sacrament of Baptism; right side.

SIDE 4.

- 1700 Murillo (B. E.) *Sev.* Ecstasy of S. Theresa.
- 1280 Poussin. *F.* Landscape.
- 1262 Poussin. *F.* First idea for Sacrament of Penitence.
- 1263 Poussin. *F.* First idea for Sacrament of Last Supper.
- 1279 Poussin. *F.* Landscape.
- *1699 Murillo (B. E.) *Sev.* Infant Christ sleeping.

2. S A L L E II.

Italian.



SIDE I.

- 436 *Ven. or Lom. Sch.* End of 15th or commencement of 16th Cent.
Attribd. erroneously to A. Mantegna; possibly by Lorenzo Costa. Judith putting Holofernes' head in a sack.
- *1610 Raffaello. Christ's charge to S. Peter. Study for cartoon in London.
- *1704 Holbein (H.) *Ger.* Triumph of riches.
- 311 Raffaello. Finding of Joseph's cup in Benjamin's sack.
- 1578 Mondella (Galeazzo, commencement 16th Cent). Drunkenness of Bacchus. Mondella was a miniature painter and engraver on gems at Verona, and is spoken of by Vasari as drawing "very well" ("*benissimo*"); but with the exception of this and another (unexhibited) drawing in the Louvre, nothing remains of his works. S.
- 1608 Raffaello. B.V.M. and Child. Similar composition to the Madonna Connestabile, belonging to Emperor of Russia.
- *1607 Raffaello. Study of children on back of the above.
- *319 Raffaello. Dead Christ. According to Passavant this drawing was executed in 1505-6; but it is probably of a later date, about 1508. A Holy Family, at Lille, to which is attached a letter dated 1508, is so similar in workmanship that they seem to have been done about the same time, Raffaello rarely finishing his mere studies to this extent.

- Pisano (V.) *Veronese*. Dog and boar.
- 310 Raffaello. Passage of the Red Sea. Study for one of the Loggie of the Vatican. Squared for the fresco attribd. to Perino del Vaga.
- 1609 Raffaello. An Apostle.
- 1615 Raffaello. Cupid in a swing holding a vase from which flames issue.
- 1640 Vinci (L. da). Animals fighting. Replica in British Museum.
- 1641 Vinci (L. da). Study of drapery.
- 1269 Poussin. *F*. First idea for Sacrament of Extreme Unction.
- 108 Perino del Vaga (P. Buonacorsi, 1499-1547). Theseus fighting the Amazons; *pendant* to No. 107. They were designs made for Cardinal Farnese, to ornament a silver coffer (now in the Naples Museum), and were engraved upon rock crystal by Giovanni Bernardi de Castel-Bolognese; hence the great finish of the drawings. The Cardinal ordered designs from other artists; and it appears that Buonarroti's Phaëton forming one of them, Perino seeing it, refused through modesty to furnish any more.
- 107 Perino del Vaga. Triumph of Bacchus.

SIDE 2.

- *84 Fra Bartolommeo. Holy Family.
- *348 Solario (A.) Head of S. John Bapt. Study for No. 397, in Long Gallery 6 (p. 37).
- *124 Buonarroti (M. A.) B. V. M. and Child. Study for mar. group in San Lorenzo, Florence. Mariette says of this drawing, "*It is too much finished, as are most of M. Angelo's studies; indeed I know of no master who finished them more. When he was seeking some particular attitude, he dashed his pencil about his paper according to his fancy. But when he studied from nature he followed another method, he caressed his drawing, and threw any amount of work into it; it is no longer a sketch; it is a finished work in which no detail is wanting; it is flesh itself; and he required nothing more to aid him in his sculptures.*"

- 1606 Raffaello. Annunciation. Cartoon for one of the three compartments which form the Predella of the Coronation B. V. M., painted in 1503 for S. Maddelena degli Oddi; now in Vatican.
- Raffaello. B. V. M. and Child. Sketch for the Madonna del Cardellino (?).
- *379 Tiziano. Rape of Europa.
- *109 Buonarroti (M. A.) Head of a Satyr. Mariette remarks. "*It is a singular head drawn with all the power of which M. Angelo is capable, over another woman's head in red chalk, which had previously been done by some poor ignoramus, perhaps the famous Mingella da Valdorno, of whom Vasari speaks. Probably M. A. found the woman's head too bad to correct, and so, to amuse himself, he turned it into a faun; or it might have been a piece of spite towards a fellow pupil, during his youth, for the drawing is in the style of his early works. Anyhow, it is a curious example of 'badinage' on the part of the master.*"
- 365 Il Perugino. Baptism of Christ.
- 110 Buonarroti (M. A.) S. Anne, with the B. V. M. and Child on her knees. Near the group is written by the artist, "*Chi dire mai chella fo(sse) di mie mano.*" Underneath, a study of a man. From some writing upon the paper (not in M. A.'s hand) it appears to have been torn out of some business book of the merchant-changers of the new market; one name mentioned being that of Bonarotto di Simone, probably M. A.'s brother.
- 1586 Il Pesellino (Francesco Pesello, 1422-57). Adoration of the Shepherds.
- *1611 Raffaello. A Pietà.

SIDE 3.

- *326 Raffaello. Pope Julius II. carried upon the Sedia gestatoria.
- 367 Il Perugino. B. V. M. kneeling. Might also be attribd. to La Spagna.

- *1616 Raffaello. The Calumny of Apelles. Composition worked out by R. from one of the treatises of Lucian, in which he describes the picture of Apelles, a painter under Ptolemy IV., Philopator, who executed it after having escaped from the detraction of a rival. (This Apelles was not the celebrated painter born at Kos.) Lucian's description is faithfully worked out. "*On the right a man is sitting having long ears in the style of those of Midas: he tends his hand to Calumny, who advances. Near him are two women, Ignorance and Suspicion. On the other side Calumny, under the form of a divinely beautiful woman, approaches, apparently consumed by anger and fury; in her left hand she holds a flaming torch; with the other she drags a young man by the hair, who raises his hands to Heaven, as if calling the gods to witness. He is accompanied by a pale, hideous man, with a penetrating eye; one would say, a man worn out by long illness—it is Envy personified; two other women escort Calumny, encouraging her and arranging her attire—probably Deceit and Perfidy. Behind them a wretched-looking hag is walking, dressed in a torn black dress; it is Repentance, turning her head and looking, with tearful eyes and in utter confusion, at Truth, who is approaching her.*" (Translation from E. Talbot, V. II., p. 286.)
- 382 Vinci (L. da). Profile of a young man in a cap.
- 119 Buonarroti (M. A.) Study for one of the slaves who were to ornament the tomb of Pope Julius II.
- *325 Raffaello. Appearance of SS. Peter and Paul to Attila. First idea for fresco painted 1513-14 in the Chamber of the Heliodorus, Vatican. In the picture R. suppressed several of the soldiers on the left and replaced them by Pope Leo, who, riding a mule, and followed by a numerous retinue, gives the benediction.
- 114 Buonarroti (M. A.) Study of a man.
- 329 Raffaello. Maddalena Doni. Study for No. 59, in the Pitti, Florence.
- *437 *Ven. or Lom. Sch.* End of 15th or commencement of 16th Cent. Triumph of Vespasian and Titus. Long attribd. erroneously to A. Mantegna. The name of Sodoma, suggested by Passavant, seems no more probable, it being more in the manner of Francia, L. Costa, or Peregrino da San Daniele; but Frizzoni attributes it to B. Peruzzi.
- *315 Raffaello. B. V. M. and Child.



- * 123 Buonarroti (M. A.) Studies for statue of David. Mariette remarks "*In this, the first idea for the statue, M. Angelo placed David's right foot upon Goliath's head; but he seems to have been obliged to abandon this idea, although happier than the one carried out, through defects in, or insufficiency of the marble.*" On the same paper are studies for the arm, and some verses of M. Angelo's; and at back are various studies, probably for a small statue in br. that he was executing at the same time, as a present from the Signoria to the Maréchal de Gié, which was sent in 1508 to Flormond Robertet's château, near Blois, where it was to be seen up to the 17th Cent. The verses are—

Al dolce mormorar d'ù fumiciello
 . Chaduggia di verdòbra ù chiaro fonte . . .

SIDE 4.

- 1559 Credi (L.) Monument in form of a ciborium, placed under a baldichino; cover surmounted by figures of Justice, Strength and Temperance.
- 375 Tiziano. Judgment of Paris.
- * 324 Raffaello. Battle of Constantine. First idea for picture, painted after R.'s death by G. Romano, in one of the halls of Vatican. In spite of the beauty of this drawing, it is probably by one of R.'s pupils, Polydoro da Caravaggio, as the master's work was generally more simple and light. In the latter part of R.'s life, his commissions were so numerous, that he was obliged to resort to his pupils for aid, which explains certain inequalities in some of his later works. M. Reiset adds a remark, which is not without interest, "*It is known that R. sent draughtsmen to Greece to make studies from the antique, and the result may here be seen in the horses' heads, which are copied from the frieze of Pheidias; indeed, so great is the resemblance that it cannot be mere chance, for it is not seen in Romano's fresco, nor in any known work either by the master or his pupils.*"
- 420 Probably by F. Lippi. Young man's head.
- * 381 Verrocchio (Andrea del, 1435-88). Study of one of the br. horses at Venice.

3. SALLE III.

In this and following rooms most of the objects are named.

- Model, plans, and description of the Suez Canal.
- Diving and life-saving apparatus.
- Chinese and Japanese costumes and porcelain.

WINDOW.

- Pictures of Malta. *F.* 18th Cent.

4. SALLE IV.

Chinese and Japanese.

CASE 1.

- Old black and red lac. Decorative works and toys.
- Model in wax of Chinese lady's foot.

CASE 2.

- Objects in jade, agate, cornelian, lapis, bronze, cloisonné enamel, and lac.

CASE 3.

- Carved wood and ivory.

CENTRE.

- Large vessels for burning incense or perfume. Cloisonné enamel.
- Ivories.
- Models of ships.

5-6. SALLES V., VI.

Chinese and Japanese.

- Screens. Sculptured wood, encrusted in jade, bronze, etc.
- Musical instruments.
- Models of junks and ships.
- Models of a tea plantation and village.
- Furniture, porcelain and bronzes.

Most of these objects were brought over after the last Chinese war, and many are from the Summer Palace. They were presented to the Empress Eugénie, and have since been bought by the nation.

7. SALLE VII.

Musée Ethnographique.

- Models of a marriage and funeral in Java.
- Costumes, arms, and other objects from Algiers, India, Mexico, Montenegro, Tunis, Turkey, Yucatan, etc.
- Gold ornaments from Senegal.
- Models of Temple of Juggernaut.
- Canoes from South Sea Islands.

In this room is the entrance to the Galerie des Piroques, forming part of the Naval Museum.

8. SALLE VIII.

- Ceremonial masks from New Caledonia.

MUSÉE DE MARINE.

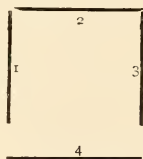
Everything in these rooms is named.

9-19. SALLES XI.—XIX.

- Models of ships, light-houses, docks ; the ports of Rochefort, Brest, L'Orient and Toulon. Remains of "La Pérouse ;" large model of a frigate, giving names of masts, sails, rigging, &c. ; nautical instruments, charts, &c., &c.

20. SALLE XX.

French Pictures. 18th and 19th Cent.



Catalogue. *Grey.*

SIDE 1.

- 803 Lemoyne (François, 1688-1737). Olympus. Sketch for a ceiling.

SIDE 2.

- Loo (Louise Michel van, 1707-71). Soufflot, architect of the Panthéon (1714-80).
- 810 Martin (P. D.) Louis XIV. going in procession to the Hôtel des Invalides, 14th July, 1701.

SIDE 3.

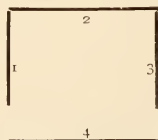
- 176 Desportes (F.) Poultry, game, and vegetables. S. & d. 1707.
 613 Vernet (C. J.) Landscape—Morning.
 94 Casanova (François, 1730-1805). Landscape and animals.
 505 Subleyras (P.) The Magdalen at Christ's feet.

SIDE 4.

- 751 Decamps (A. G.) Caravan.
 *750 Decamps (A.) Horses towing. S. & d. 1842.
 — Brion (Gustave, 1863-77). End of the Deluge.
 *— Daubigny (Charles François, 1859-78). Spring.
 *— Benouville (François Léon, 1821-59). Death of S. Francis of Assisi.

21. SALLE.

French School. 19th Cent.



Catalogue. *Grey.*

SIDE 1

- 722 Brascassat (Jacques Raymond, 1804-67). Bull. S. & d. 1842
 752 Delacroix (F. V. E.) Portrait of himself.
 *— Reynault (Alex. Georges Henri, 1843-71). General Juan Prim.
 *784 Rousseau (T.) Forest of Fontainebleau—Sunset. S.

SIDE 2.

- 808 Marilhat (Prosper, 1811-47). Ruins of Mosque of Sultan Hakem, Cairo. S.
- 849 Saint Jean (Simon, 1808-60). Flowers on ruins. S. & d. 1854.
- *753 Delacroix (F. V. E.) Dante and Virgil, conducted by Phlegyas, crossing the lake which surrounds the infernal city of Dis. Amongst the damned who surround and try to enter the boat, Dante recognises some of the Florentines. S. & d. 1822. When this work was sent to the Salon, Delacroix could not afford to buy a frame; he therefore patched up a miserable thing himself, which, by the time it arrived before the Jury, had fallen in pieces. Baron Gros, seeing the merit of the picture, offered to pay for a frame himself, if it were accepted. On the opening day Delacroix searched for it in vain, and was going away in despair, when one of the attendants pointed it out to him in the Salon d'honneur, in the handsome new frame which it owed to the generosity of Gros.
- 787 Huet (Paul, 1804-68). Inundation at S. Cloud. S. & d. 1855.
- 756 Delacroix (F. V. E.) Algerian women. S. & d. 1834.
- 723 Brascassat (J. R.) Landscape and cattle.

SIDE 3.

- Gleyre (Charles, 1807-74). Evening.
- *— Reynault (A. G. H.) Mme. la Comtesse de la Barck.
- Flandrin (Jean Hippolyte, 1809-64). Portrait of himself.

SIDE 4.

- 768 Flandrin (J. H.) Study of a youth. S.
- 871 Vernet (E. J. H.) Porte de Clichy, during the defence of Paris, 1814. S. & d. 1820.
- 790 Ingres (J. A. D.) Cherubini. S. & d. 1842.

- *861 Troyon (Constant, 1810-65). Return to the farm.
- 754 Delacroix (F. V. E.) Massacre at Scio. S.
- 793 Ingres (J. A. D.) Philibert Rivière. S. & d. l'An XIII. (1805).
- 794 Ingres (J. A. D.) Mme. Rivière (Marie F. Beauregard).
- 757 Delacroix (F. V. E.) Jewish marriage in Morocco. S
- *860 Troyon (C.) Oxen going to water.

22. S A L L E.

Flemish, Dutch and German.



Catalogue. *Blue.*

SIDE I.

- 260 Kessel (Johann van, 1626-1708). *Flem.* Holy Family. In catalogue of 1841, the medallion was attribd. to Franck the younger, and the flowers to Daniel Seghers.
- 133 Duchatel (François, b. 1625). *Flem.* Cavalier.
- 494 Snyder (F.) *Flem.* Dogs in a pantry.
- 668 Champagne (P. de). *Flem.* Crucifixion. S. & d. 1674.
- 321 Meulen (A. F. van der). *Flem.* Study of horses.
- 312 Meulen (A. F. van der). *Flem.* Luxembourg, from the side towards Mansfeld; taken 3rd June, 1684.

- 682 Millet (F.) *Flem.* Landscape.
 165 Attribd. to Sir Peter Lely. *Flem.* Portrait of a lady.
 188 Hagen (Jan van, living 1650). *D.* View in Holland.
 694 Spaendonck (K. van). *D.* Basket of flowers on a table. S. & d. 1789.
 347 Neefs (P.) *Flem.* Interior of a church. S.
 191 Heda (Willem Klaasz, b. 1594? De Bray painted his portrait in 1678). *D.* Dessert.

SIDE 2.

- 122 Dou (G.) *D.* Silver ewer. S. This is one of the wings of the box which enclosed the Dropsical Woman, No. 121, Salon Carré, 3 (p. 30).
 174 Attribd. to Franck (the younger Franz, 1580-1642). *Flem.* Prodigal son. S. & d. 1633.
 557 Werff (Adriaan van der, 1659-1722). *D.* Adam and Eve by the tree of knowledge.
 584 Zacht-Leven (Kornelis, 1606 or 12; living 1661). *D.* Portrait of the painter. S. & d. 1629. Formerly catalogued as by Craesbeke.
 346 Neefs (P.) *Flem.* Church interior.
 696 Vliet (Hendrik van, 1608-46). *D.* Young man's portrait.
 340 Moni (Ludwig van, 1698-1771). *D.* Domestic scene. S.
 484 Schweickhardt (Henrich Wilhelm, 1746-97). *Ger.* Skating scene. S. & d. 1779.
 499 Staveren (Johann Adriaan van, painting 1675). *D.* Man in his study.
 272 Lingelbach (Johannes, 1625-87). *D.* Peasants at an inn door.
 48 Verkolie (Nicolaas, 1673-1746). *D.* Proserpine and her companions gathering flowers in the field of Enna.

SIDE 3.

- 99 Cranach (L.) *Ger.* Johann Friedrich III., Elector of Sachsen (1503-54).
- 382 Poelenburg (K.) *D.* Abraham and Sarah. S.
- 269 Limborch (Hendrik van, 1680-1758). *D.* Pleasures of the golden age. S.
- 48 Brekelencamp (Q. van). *D.* Monk writing.
- 487 Slingelandt (P. van). *D.* Man's portrait. S. & d. 1656.
- 702 *Flem. Sch.* 17th Cent. Landscape.
- 482 Schoevaerds (M., living middle of 17th Cent.) *Flem.* Landscape S.
- 422 Romeyn (Willem, living from 1640-60). *D.* Landscape. S.
- 483 Schoevaerds (M.) *Flem.* Landscape. S.
- 675 Huysmans (Kornelis, 1648-1727). *Flem.* Landscape.

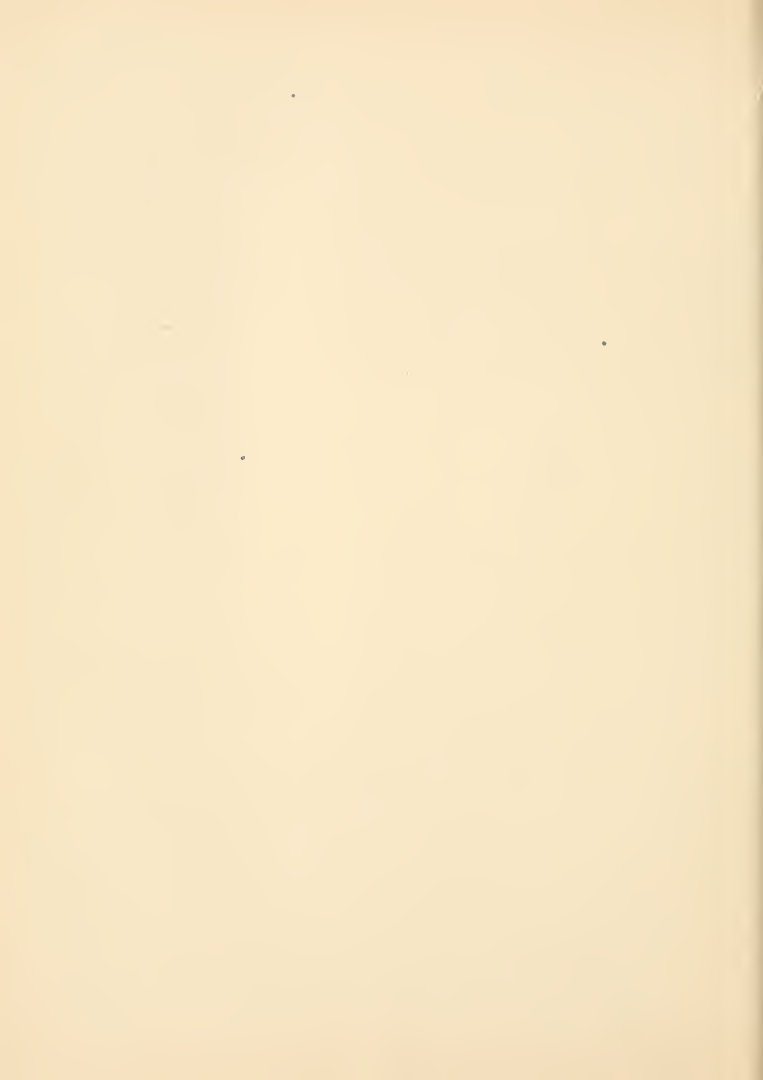
SIDE 4.

- 533 Ulft (Jakob van der, living 1688). *D.* A city gate.
- 507 Swanevelt (Herman van, 1620-90, or 1655, according to records of Academy of Painting, Paris). *D.* Landscape.
- 28 Berckeyden (Gerard, 1643-93). *D.* Trojan Column and S. Maria di Loretto, Rome.
- 6 Bakhuisen (L.) *D.* Sea piece.
- 586 Zeeman (Remi, b. 1612). *D.* Old Louvre. S. & d. 165 . .

SIDE 5.

- 315 Meulen (A. F., van der). *Flem.* Château of Vincennes from park.
- 167 Falens (Carl van, 1684-1733). *Flem.* Halt of huntsmen.

- 11 Beerstraeten (A. Johannes, living 1664). *D.* Old port of Genoa. S. & d. 1662.
- 307 Meulen (A. F. van der). *Flem.* Capitulation of Dôle, 14th Feb., 1668.
- 561 Werff (A.) *D.* The Magdalen in the desert.
- 381 Poel (E. van der). A picture by him is dated 1654, and he is supposed to have died 1690. *D.* A rustic house. S.
- 560 Werff (A.) *D.* Angels announcing the birth of Christ to the Shepherds. S. & d. 1720.
- 12 Bega (Abraham or Adriaan, died end of 17th Cent). *D.* Landscape. S.



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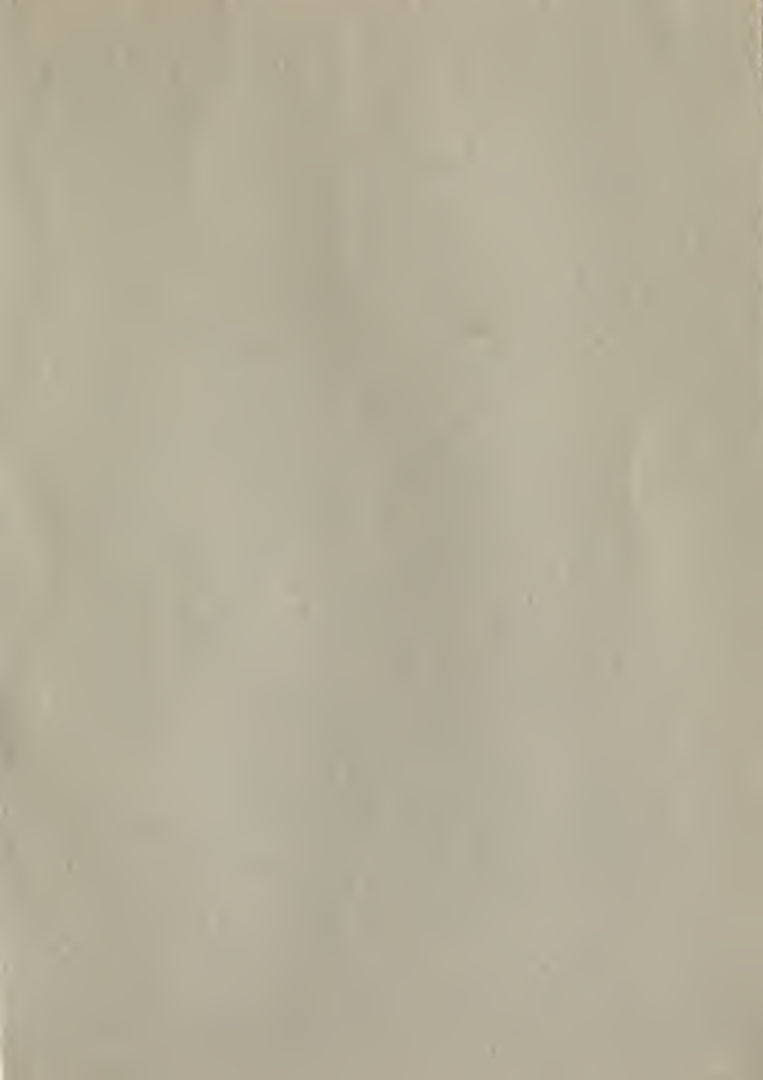
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